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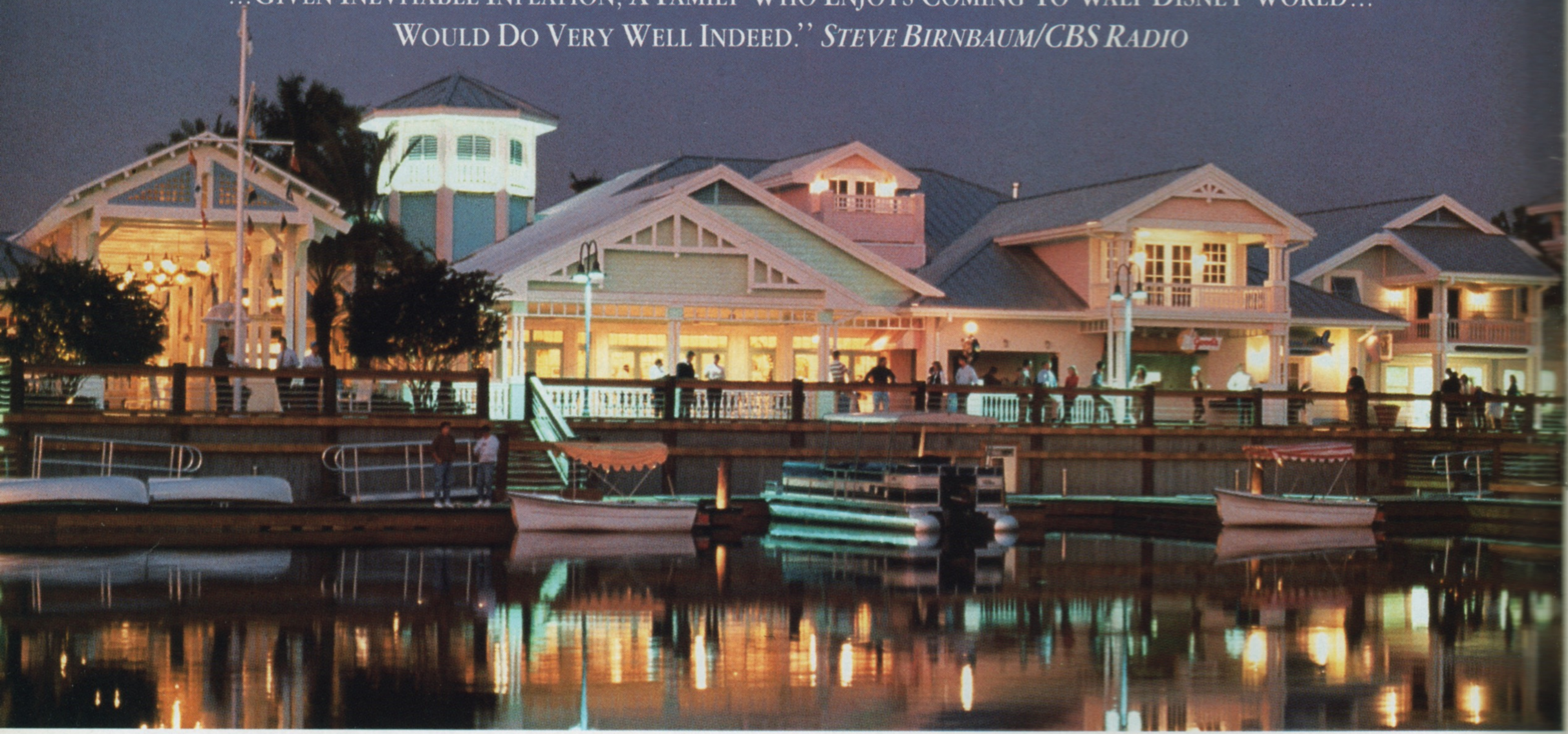

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•TABLE OF CONTENTS•

DISNEY NEWS

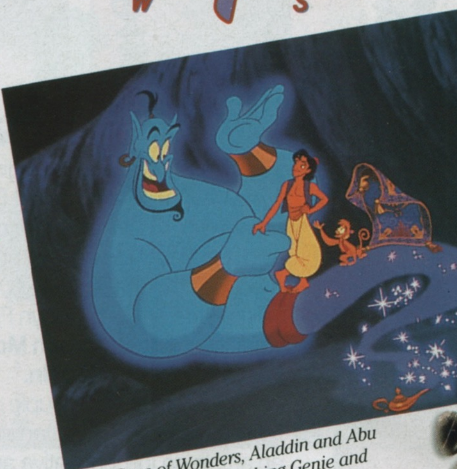
ON THE COVER:
The Genie is making sure Aladdin and Jasmine feel right at home during their magic carpet ride over Walt Disney World.

•COVER STORY•

When You Wish Upon a Lamp

By Anne K. Okey

A street-wise young hero in an exotic land, a beautiful princess and a very hip genie add up to romance, adventure and comedy in "Aladdin." **8**



In the Cave of Wonders, Aladdin and Abu team up with a wisecracking Genie and a friendly Flying Carpet.

Comin' down Splash Mountain *side-by-side.*

•SPECIAL FEATURE•

E-Ticket Architecture

By Ryan A. Harmon

Could Disney's flair for the imaginative combined with today's talented architects change *your* city's skyline? **35**

•FEATURES•

Splash Mountain Rises Again...and Again

By Robyn Flans

Tokyo Disneyland and Walt Disney World take the plunge together. **14**

Collecting Magic Moments

By Angela DeCarlo

The Disney Art Program brings order where chaos once reigned. **19**

Yo Ho, A Pirate's Life for Every Disney Guest

By David Fisher

After 25 years, those Caribbean marauders are as feisty as ever. **23**

Tomorrow's Collectibles by Mail

By Eryn C. Shaughnessy

The new Disney Catalog is the latest development in the history of character merchandising. **17**

'Tis the Season for Jolly Holidays

By Lisa Yee

Walt Disney World Resort has your Christmas vacation planned. **32**

•REMEMBERING WALT•

Marc Davis: Animator, Imagineer, Friend

By Libby Slate

One of Walt's "nine old men" recalls his enigmatic boss. **26**

•SUITABLE FOR FRAMING•

Goofy to the Max

He's joined the ranks of TV dads, but he's still "the Goof" to us. **28**

•DISNEY DIALOGUE•

Roy E. Disney: Charting a Course for Animation

By Anne K. Okey

The son of Roy O. follows in the creative footsteps of Uncle Walt. **41**

•DISNEY DINING•

I Love Spaghetti for Breakfast

By Max and Dawn Navarro

Breakfast, lunch or dinner, nothing says "Italy" like Caffè Villa Verde. **47**

•WHAT'S NEW•

Editor's Notes 4
Letters from Our Mailbox 6
Themed Adventures 50
Projections 52
Mickey's Market 54

•CREDITS•

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BPA CONSUMER MAGAZINES

•FROM THE EDITOR•

NOTES

Roy E. Disney now directs the Animation Department from the office Walt once occupied. And I was there.

One of the best parts of this job is being able to meet and interview so many creative, dynamic, interesting individuals. And for this issue I had the pleasure of meeting a *slew* of them!

The tremendous success of both "The Little Mermaid" and "Beauty and the Beast" has made animation a particularly hot topic around Disney, resulting in an even greater anticipation of the November release of the next animated feature, "Aladdin."

Not only did we manage to talk with each of the supervising animators, art director Bill Perkins, and writers/directors John Musker and Ron Clements, we were also allowed to use some of their original, rough sketches in the layout. I think Disney film buffs will get a kick out of some of the subtle touches in the film that they'll only know about if they read **When You Wish Upon a Lamp!**

In addition to our cover story on the making of this new film, we decided to do a **Disney Dialogue** with the man who helped stop the skid of a faltering animation department and send it skyrocketing into the stratosphere—**Roy E. Disney**. I had heard that he was a terrific person, but nothing could have prepared me for his charm and graciousness. He shared his thoughts on the "Disney legacy," animation, nature, ecology, and even yacht racing. Photographer Gary Krueger, who was shooting the session, was as engrossed in his stories as I was.

Splash Mountain has given birth to twins—a half a world apart! Both Tokyo Disneyland and Walt Disney World are about to unveil the newest addition to their mountain ranges, and each has a slight twist on the original. Robyn Flans tells you what to look for in **Splash Mountain Rises Again...and Again.**

During the past couple of years, many readers have written in requesting an article on the innovative architecture going up on Disney property in California, Florida and France. Past contributor Ryan Harmon gives us an overview on **E-Ticket Architecture** and those behind it.

Speaking of letters from readers, we have had quite a bit of ongoing dialogue with Sandra Adams of Far Rockaway, NY. One letter read in part, "I spent twenty-one of the happiest days of my life at Disney World from 1987 to 1992. I have pictures of my girls 'growing up' there over these years. It wasn't just Disney World itself that brought us joy, but more—the chemistry it ignited in us—the joy we found in each other."

Sandra is an avowed Disney fan "full of 'Disney Dreams'." So much so, in fact, that her teenage daughter, Kayla, finally felt compelled to send a plea to Michael Eisner:

These days my Mom's not feeling well
She often comes down with a Disney spell.
Your pixie dust magic is busy at work
But the situation's gone berserk!

Everything inside our house
Is reminiscent of Mickey Mouse.
Our cookies, waffles, cubes of ice
Are all in the shape of Mickey Mice.
All the food that Mom prepares
Have silly grins and two big ears.

We all wake up at morning time
When the alarm clock begins its melodious chime.
The "Small World" tune resounds in my head
From early morning till I go to bed.

The photo albums on the shelves
Are filled with castles, mice and elves.
This family has grown resigned
To wearing clothes that are Disney-designed.

My mother's "dress jewelry" (and this is the crux!)
Is a pin of Mickey Mouse wearing a tux!

But the thing that makes it really scary
Is that Disneyitis is hereditary!!
Before we catch this funny disease,
Hurry, Sir, and help us, please!

This really is a contagious affliction,
And we can't afford a Disney addiction.
With bated breath we all await
Your answer to my mother's fate.

Don't worry, Kayla. Disneyitis may be incurable, but it's not fatal. Enjoy it!

Paper Chase Update

It was just one year ago, Fall 1991, that *DISNEY NEWS* took its first steps toward improving the environment by switching to recycled paper. We'd like to take this opportunity to thank our readers for their support in this decision.

As we promised, we have continued to monitor the quality of our final product and to research alternative papers. Our first adjustment is in this issue. In an effort to minimize damage to mailed subscriptions, and for a more durable page for Suitable for Framing, we have used a heavier—but still recycled—stock for our covers and the center spread. Let's see how this works...***-AKO***

It's the Adams Family at the Disney-MGM Studio Theme Park! Sandra Adams (in red sheriff's shirt) with three of her five daughters, her mother and a family friend. Taxi, ladies?

Experience a world of illusion with "FANTASMIC!" at Disneyland.

Plunge into Splash Mountain at Walt Disney World (opening Fall '92).

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Letters

DISNEY
NEWS

I have a few questions. Here they are: Is there a city underneath EPCOT Center? If there is, is it just Future World or World Showcase or both?

I saw IllumiNations last year for the first time and I'm wondering why Norway and Morocco were not lit up.

What ever happened to the Africa pavilion (for World Showcase). Is it still going to be built?

Gary M. Johnson
Sunrise, FL

There is not an actual city under EPCOT Center, however, there is a system called the utilidor beneath Future World. This is an underground network of tunnels used to support the Park's services (e.g., stocking shops and restaurants).

According to Arlen at EPCOT Outreach, both Norway and Morocco joined World Showcase after IllumiNations had been developed, therefore they could not be included in the show. It is possible that they could be added at a later date. In the event a new show is developed, they will certainly be included in that.

The Africa showcase which was originally planned for the second phase of World Showcase development is not currently on the expansion schedule due to changing circumstances. Imagineers are in the creative stages of developing showcases for Russia and Switzerland (no firm opening dates as yet).

In response to Russell Darch's trivia question (Summer 1992): The voice of the famed Madame Leota, indeed supplied the voice of two of Disney's most *delightfully diabolical villains*, Maleficent, from "Sleeping Beauty" and the wicked stepmother from "Cinderella."

The actress is the wonderful Eleanor Audley. Ms. Audley also appeared on the television show "Green Acres" as Oliver Douglas' mother. If I am not mistaken, she also appeared on "My Three Sons" as the mother of the character played by Beverly Garland. I am interested to know what has become of this wonderful voice. (I am ashamed to say that I do not know the voice of Ghost Host.)

Kevin-Marsh Patton
Irving, TX

Congratulations! And thank you for a most informative answer. We are sorry to report, however, that the incredibly talented Ms. Audley passed away just last year at the age of 86.

Now, about that Ghost Host, does anybody have any ideas? (Hint: This is a fairly easy one for frequent visitors to Disneyland.)

I love reading *DISNEY NEWS* magazines but I don't have any Disney friends. Please, I would like to have pen pals from all around the world. I don't mind if it is a boy or a girl. Hoping to hear from you soon and see my request granted.

Henry Imasuen
Edo State, Nigeria

Because Henry's letter came to us from so far away, we hope we will be able to find a few Disney fans to write to him. The full address is: Henry Imasuen, P.O. Box 242, Benin City, Edo State, NIGERIA.

My wife and I really enjoy reading each issue of *DISNEY NEWS*, but I believe we've discovered a small boo-boo on page 37 of the Summer 1992 issue.

The caption (under a photo) reads, "Horizons presents a preview of how robots might assist us with our daily activities in the 21st century." But isn't that "Jason" from The Living Seas pavilion?

Just thought you'd like to know.

Scott and Maria Ferrin
Fairfield, CT

That was indeed "Jason" in the photo. Thanks also to observant readers James Rogol, age 8, of Framingham MA, and Sean Solosan of Southgate, MI for bringing our wandering robot to our attention.

What ever happened to the proposed Meg-Lev high-speed rail from the Orlando Airport directly to Walt Disney World?

John O'Brien
Providence, RI

According to Disney Development Company, the site once planned for the Meg-Lev is currently being developed into the town of Celebration (which was discussed in Part IV of the Walt Disney World story, Summer 1992). There are alternate plans for direct transportation to the Resort under consideration, but nothing has yet been finalized.

Now for a little trivia for all the people, such as I, who miss the *Carousel of Progress* (at Disneyland). What song (instrumental) can be heard while waiting in line on *Space Mountain*? Give up? The one and only "There's a Great Big Beautiful Tomorrow."

If anyone can't remember the tune, just pick up the new Disney cassette "The Sherman Brothers," it's on it in its original version (not to mention the first time the *Tiki Room* theme song can be heard in a magnificent stereo mix).

Also available on the new "Fantasmic!" soundtrack is the first "true" soundtrack of the Electrical Parade (complete with vocal opening and closing). Both Fantasmic! and the Electrical Parade are in "real" time also. Questions anyone?

Domenic Vaiasicca
San Francisco, CA

Domenic's letter also included a slew of subtle changes he's noticed during his many visits to Disneyland. Thanks for a wealth of information! Also, I hope you read Disney Spotlight in our Summer 1992 issue where we featured the Disney career of those fabulous Sherman boys.

Disney Dining Update

In our Summer 1992 issue we printed a recipe for crab cakes from the Blue Bayou Restaurant in Disneyland, but we left out the finishing touch—the sauce. So, here it is:

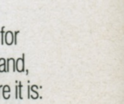
Sweet Lobster Pepper Sauce

Ingredients

Lobster shells, crushed	1 lb.
Shallots	2 oz.
Garlic cloves, chopped	3
Celery, roughly diced	3 oz.
Carrots, roughly diced	3 oz.
Butter, sweet	3/4 lb.
Tomato paste	1-1/2 oz.
White wine	1/2 cup
Basil, fresh	1 sprig
Heavy cream	3 cups
Cayenne pepper	1/4 tsp.
Paprika	1/4 tsp.
Salt	to taste

Procedure

In a sauce pan, saute the lobster shells, shallots, celery and carrots in a small amount of butter. When the vegetables are done, add the tomato paste, white wine, basil, pepper, paprika and cream. Boil for 10-15 minutes. Strain. Season with salt and add the remaining butter a little at a time. Mix in blender. Yield: 2-1/2 cups.



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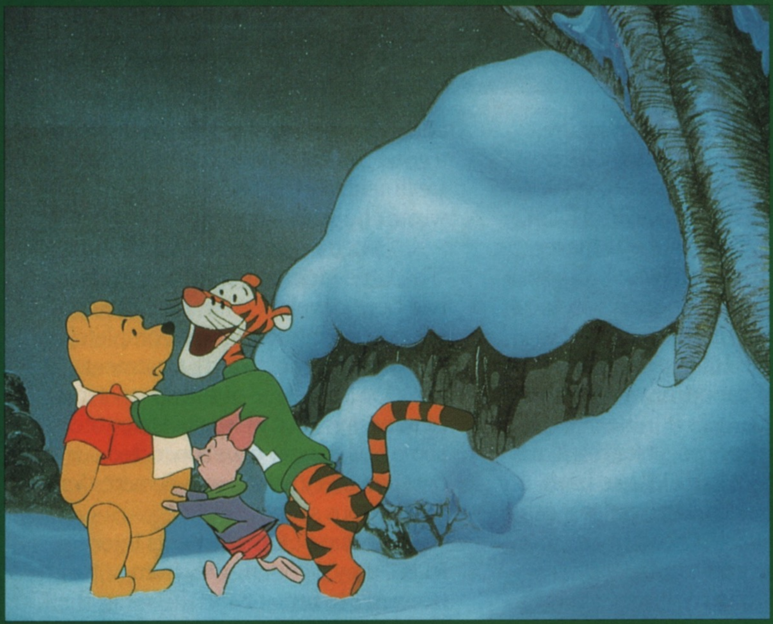
Original Art From Animated Films



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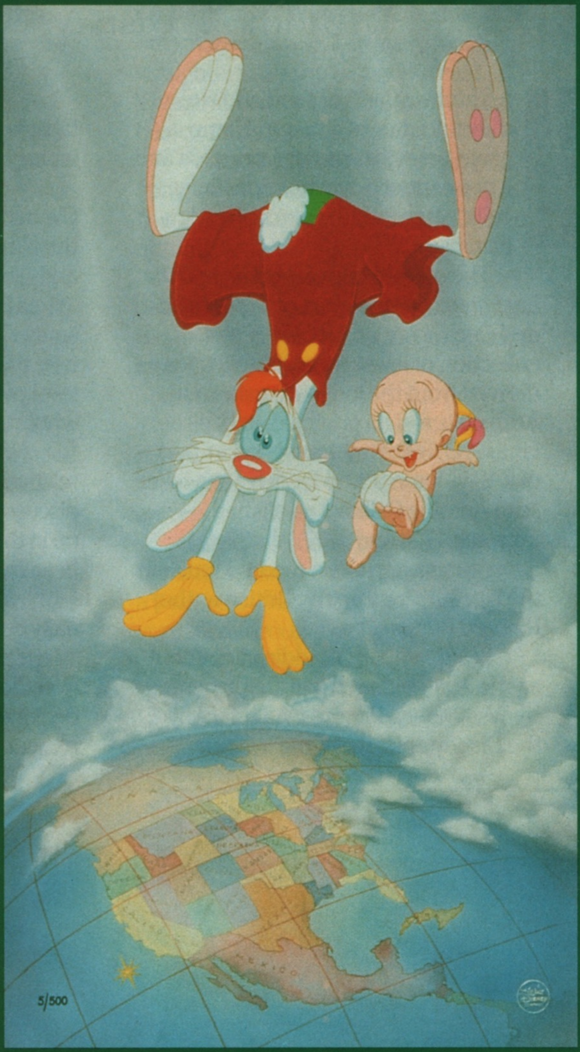

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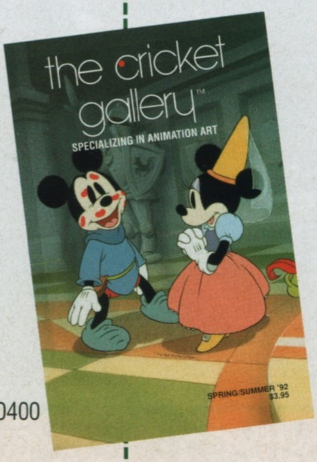

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When You Wish Upon a Lamp

"Aladdin": Disney "Genies" Conjure Up New Classic

By Anne K. Okey

In a faraway land of sand and sun they tell a tale of a magical lamp, a genie, an evil sorcerer, a princess and a poor street boy whose destinies collide beneath the stars of an Arabian night..."

The oft-told tale of *Aladdin and the Enchanted Lamp* is part of the *Thousand and One Nights*, or *Arabian Nights*, a collection of fewer than 200 folk tales derived from the Indian, Persian and Arab cultures. Its origins date back as far as A.D. 850. First translated as part of a 12-volume set by French storyteller Jean Antoine Galland, published between 1704 and 1717, Aladdin's adventures were again made popular in the late 19th century by British author Richard Burton.

In November, "Aladdin" will debut as the 31st animated feature presented by Walt Disney Pictures. As retold by the Disney animators, the legendary fable is a tale of romance, adventure, fantasy, magic, intrigue. And comedy.

Written by John Musker, Ron Clements, Terry Rossio and Ted Elliot, the film was also directed by Musker and Clements, the team who brought "The Little Mermaid" to such spectacular life. "Aladdin" has been crafted to take the animated film genre to the next level of sophistication, bringing with it a whole lot of fun.

Although the concept for this film is relatively new—"Mermaid" had been discussed in the '40s, "Aladdin" just came up in the late '80s—its short history has been more than a little turbulent.

"When Howard Ashman was originally contracted to write the songs for 'Mermaid' (he was also the producer)," Ron Clements explains, "it was also decided that he would work on another project."

"It was his idea," John Musker adds, "he thought Aladdin would make a good project. He wrote a 40-page treatment, and he and Alan (Menken) wrote about six songs for it.

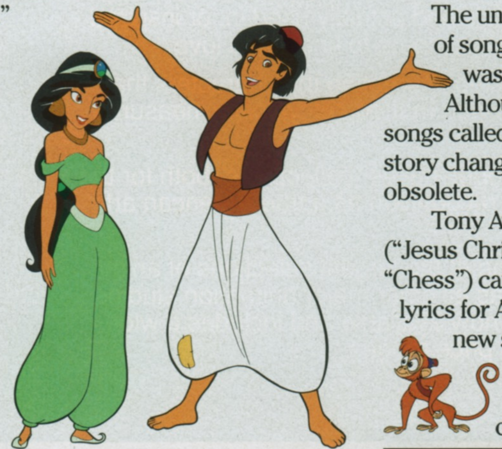
"When we came on, shortly after 'The Little Mermaid,' several scripts had been developed—some based on Howard's treatment, some completely independent of Howard's treatment.

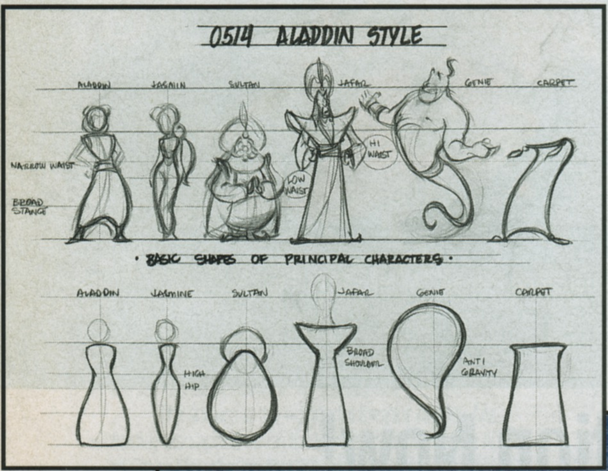
"We liked some of this, some of that," Musker says, "but we wanted to create some new things, so we concocted our own new story using some elements from the previous scripts."

"At that point," Clements interjects, "they'd gotten away from Howard's treatment and the songs that he had written. When we came on, we liked some of the things in Howard's treatment and we wanted to use some of the songs."

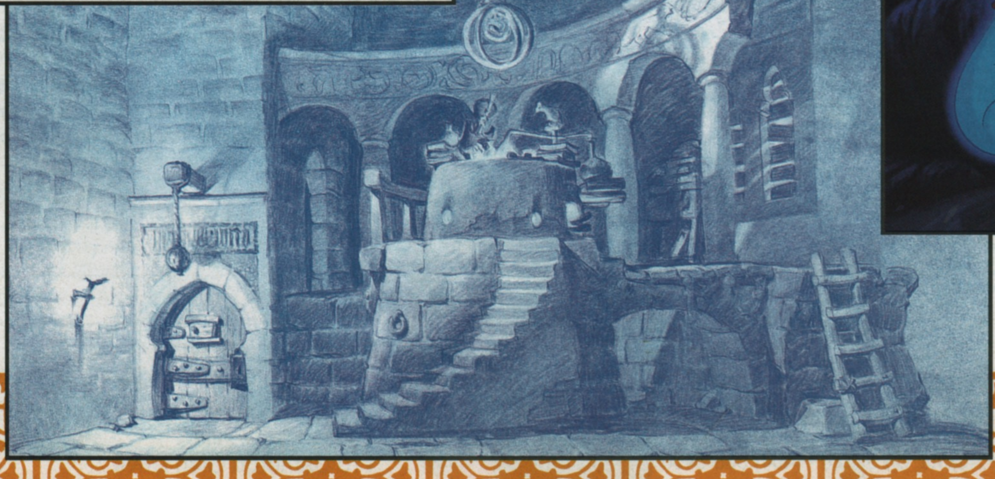
The untimely death in March 1991, of songwriter/producer Ashman was a blow to the production. Although he had completed the songs called for in his original script, story changes had made some of them obsolete.

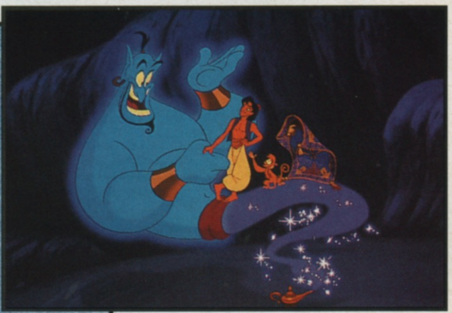
Tony Award-winner Tim Rice ("Jesus Christ Superstar," "Evita," "Chess") came on board to provide lyrics for Alan Menken's music in two new songs, "One Jump Ahead" and "A Whole New World." Once again, Menken also composed the film's under-



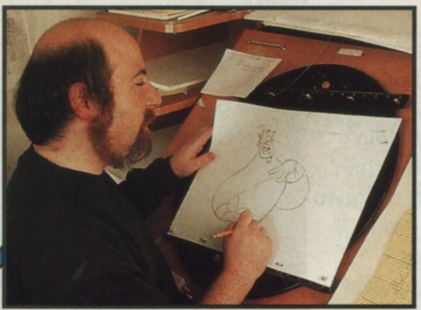


The simplified shapes of its principal characters served as the artistic direction for "Aladdin."





Genie to Aladdin: "You ain't never *had a friend like me!"*



Animator Eric Goldberg conjures up a jive-talking Genie.

score as he did for "The Little Mermaid" and "Beauty and the Beast."

"'Beauty' had very classical, operatic music," says John Musker, 'Mermaid' had the beautiful ballads and the reggae/calypso music. A lot of the 'Aladdin' music is based on the '30s, Fats Waller-style, along with the Arabian—almost movie-type Arabian music."

While the writers wrestled with the script, and the songwriters made music, the wheels of production were also turning.

Among the first to begin work on "Aladdin" were Production Designer Richard Vander Wende and Art Director Bill Perkins.

"We came on early in the process," says Perkins. "In fact, Richard came on when they were still developing the story."

Perkins describes his job as "art in the trenches"—making sure that everything stays up to standards of quality all the way through production. Establishing the look of the film was one of his first tasks.

"I looked at the film as having basically two different aspects," he says. "One is the graphic representation; but you also have the storytelling aspect, the script. So you want to have the story take place in a land that everyone wants to go to."

The tale takes place in the mythical Arabian kingdom of Agrabah, somewhere around the 14th or 15th century. Among other reference materials, Perkins used a book on Persian miniatures to influence the style of the picture.

"The style of the movie isn't the story—it's how you tell the story," he says. "It's the place you put it in. It helps the story, like the dialect you choose for telling a story.

"You make it romantic and glamorous and make people want to go there, make them want to get involved in this make-believe place."

Then there's the graphic representation of the film—the actual drawing style, the way it's painted, the artistic presentation.

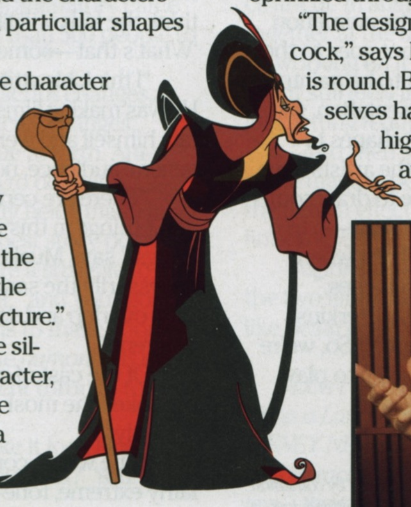
"On the storytelling side, we deal with researching the types of buildings, the types of places that would actually be there," Perkins explains. "On the graphics side, we edit, streamline and bring to the animation art a particular look that's going to make this picture unique."

After an initial meeting that included Musker, Clements, the supervising animators, Vander Wende and Perkins, specific themes began to emerge.

"I listened to what the animators were saying about their characters," Perkins explains, "and the characters developed their own particular shapes and proportions.

"They played one character off of another in the development of the principal cast," he adds, "so they're very distinctive shapes. We used that as a key for the dominating factor of the graphic style of the picture."

Using the simple silhouette of each character, Perkins simplified the shapes and created a chart for their proportions.



Aladdin has a broad stance, narrow waist, broad shoulders. Princess Jasmine has narrower shoulders, narrow waist, somewhat broader hips, but tapering down. The Sultan is a little egg. And Jafar, the conniving vizier, is a T-shape—very broad shoulders (his costume also helps push his shoulders out), narrow waist, generally much straighter than the rest of the cast. Then there's the Magic Carpet—your basic rectangle with tassels.

As for the Genie, "Well, he's the anti-gravity machine," Perkins smiles, "completely floating, tapering down to nothing."

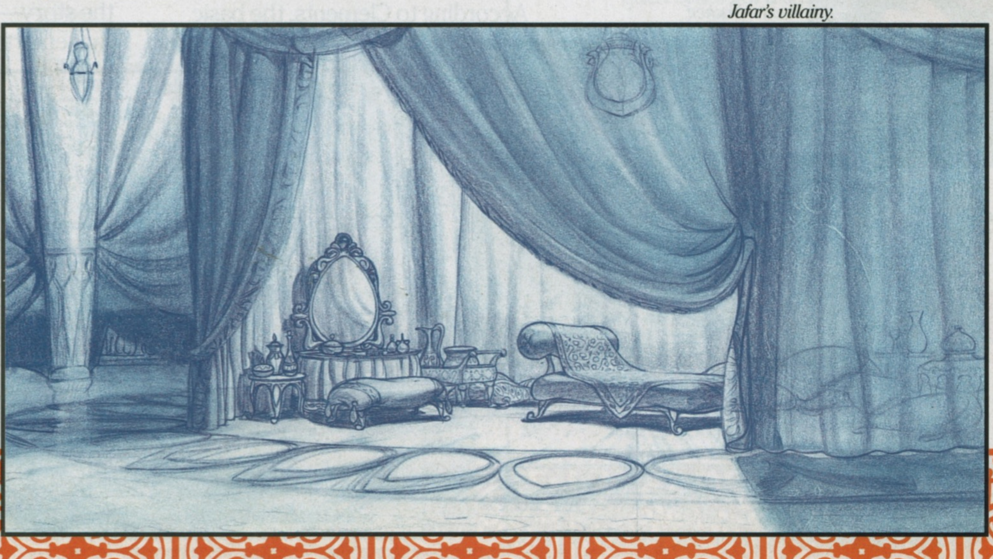
These shapes became the key to designing the locations for each character; their relative shapes are designed into all the interiors.

For example, in the Sultan's Throne Room, his egg shape is repeated in the throne, in the columns, in the oil lamps, and in all the designs around the room.

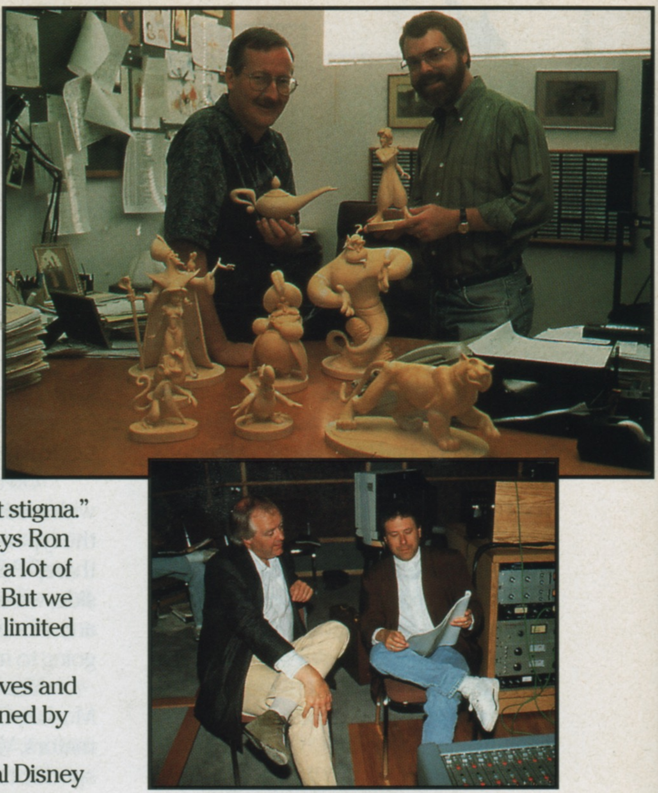
Jasmine's room is designed with her shape, but she also has the motif of a peacock, which has been liberally sprinkled throughout her room.

"The design of the floor is peacock," says Perkins, "and the room is round. But the columns themselves have her shape—the high hips, narrow waist, and tapering down. In

Voice actor Jonathan Freeman lends a haughty air to Jafar's villainy.



Jasmine's bedroom incorporates her peacock motif.



Above: Writers/Directors John Musker (left) and Ron Clements; Below: Songwriters Tim Rice (left) and Alan Menken.

the motif across the top of the room, and with the doorway, we've done the same. Nothing in her room is straight at all. Everything is curved."

This effect of the surroundings taking the shape of its principal character is demonstrated dramatically at one point in the film when Jafar takes over the Sultan's Throne Room.

"A serious transformation takes place," Perkins says. "The oil lamps, which were closed and egg-shaped when the Sultan was in power, are opened, and now there are open flames, which are a little more threatening. The flames are also in the shape of Jafar's turban and shoulders and the patterns around the room went from egg-shaped and transferred to Jafar's pattern."

Perkins explained how his "key" would be used during the actual production of the film.

"The Layout Department, which deals with the cinematography—how the camera's going to move through the scene and so on, will stage the scenes, sort of construct the set for the animators to act on. From there, the animation will be done. When the animation goes to clean-up, the layout goes to the Background Department to be painted.

"I do a graphic representation, with notes, of how to draw the shapes to create the locations—so the artists have a kind of map. If they have to draw something, they'll know *how* to draw—a tree or a hillside or whatever. Then when they put it all together, it matches."

Perkins adds, "So, we're trying to play both aspects—the storytelling and the graphics—to get the most for the story."

The story of "Aladdin" has been written, more than any previous animated film, to appeal to every age group.

"It used to be that a teenager wouldn't be caught dead at an animated film," comments John Musker, "because they felt it was beneath them, something they left behind in childhood. 'The Little Mermaid' and 'Beauty and the Beast' helped break that stigma."

"In making these films," says Ron Clements, "certainly they have a lot of appeal to kids. That's intrinsic. But we have never thought of them as limited in any way.

"We make them for ourselves and hope other people are entertained by what entertains us."

Musker adds, "The original Disney films were thought of that way, too. I read a story about 'Bambi.' When Walt had a staff screening, someone said, 'I think the kids will like it.' Walt said, 'What's that—some kind of a crack?'

"I think his attitude was like ours. He was making films to amuse and entertain himself and were meant to be for a general audience, not just kids' movies.

"There are certain things that are adult things in this movie as well as kid things," says Musker. "And they aren't necessarily the same things. Sometimes they overlap and sometimes they're different."

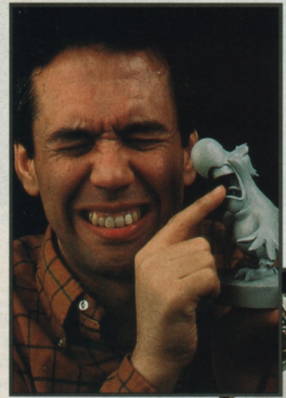
Of the cast of characters, the Genie provokes the most curiosity—and the comedy.

"The whole concept of the Genie is fairly extreme, tone-wise," Ron Clements says. "I mean compared to *anything.*"

According to Clements, the basic idea of the Genie is "he's in his own world. He's a shape-changer; he metamorphoses. He can be big, he can be small. He can change into animals. He does stream-of-consciousness changes. He's Arnold Schwarzenegger. He's Jack Nicholson. William Buckley. Robert DeNiro."

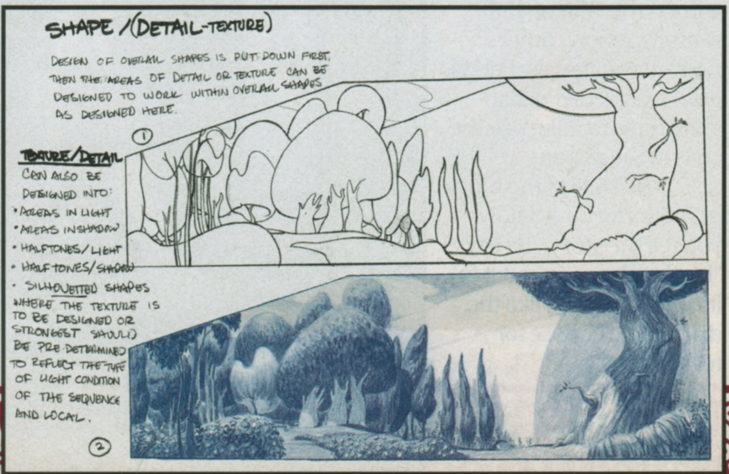
Although some of the references may be over the heads of some of the younger kids, there are visual jokes to go along with them. The characters are funny-looking and they talk funny—and the kids laugh.

"We try to get both visual gags and dialogue humor," Musker says; "we like generally to make movies where you can turn off the sound track and follow the story—just to make it that clear and that entertaining."



As played by comedian Gilbert Gottfried, Iago is one polly who does not want a cracker!

Animator Will Finn coaxes a grimacing squawk out of his crotchety creation.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②

Aladdin himself is played like an adolescent hero, according to Clements, gaining maturity as the movie progresses. "He's very generous," Clements says, "but he's not the most honest person in the world. He's somewhat of a con man—stealing bread to survive on the streets."

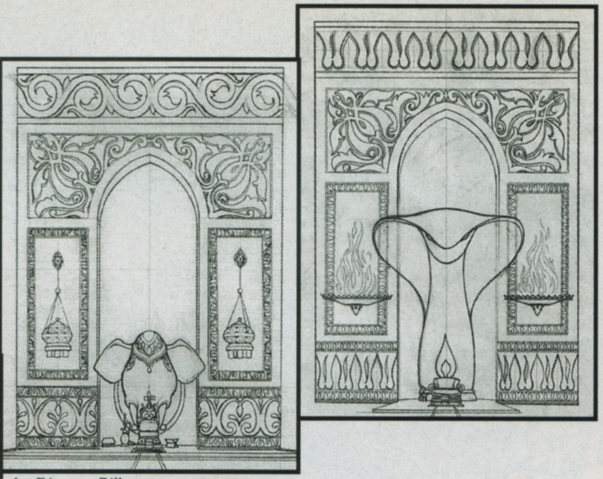
The discovery that inner worth far outweighs outward appearance is, of course, the theme of "Aladdin." Finding the magic lamp with its powerful resident gives Aladdin the means to make his dreams come true. But in the end, he finds it more important to be true to himself.

Unlike the last two animated films, "Aladdin" is not driven by a lead heroine, although the Princess Jasmine does play a vital role. There are more action/adventure scenes, and the story is told from Aladdin's point of view.

The villain of the piece, Jafar, challenges the most magnificent of the Disney villains. Like many of his formidable predecessors, Jafar has his confidant/sidekick. Iago, a mild-mannered pet parrot in public, turns into a shrieking shrew behind closed doors. Brilliant vocals by caustic comedian Gilbert Gottfried greatly influenced the development of this molting menace. (How many parrots do *you* know with teeth?)

Among Aladdin's comrades-in-arms are his own sidekick, Abu (who specializes in pranks and monkey business), and the Flying Carpet who's always ready to lend a helping tassel.

Ron Clements and John Musker have worked in tandem on "Aladdin" for nearly three years now. Each directed half the sequences, coming together for voice recording, reviewing color and backgrounds, casting, and shooting of live-action references.



Art Director Bill Perkins explains the transformation of the Throne Room.

"When we began," Clements says, "it was just the two of us, then some more came on to do visuals, then it got bigger and bigger. The animators came on. In all, it took more than 500 people to finish the picture."

And, despite the script changes, music changes, character changes, "Aladdin" ran fairly true to form. Animated films just seem to do that. Changes are constantly being made in an effort to produce the best story possible.

"These movies are a struggle to make," admits Musker, "and your goal, like any sort of work, is to make it look effortless—despite the *humongous* effort and torture people went through to get it on the screen.

"You want to make it look like, 'How could it be anything but that?' You want to hide the strings."

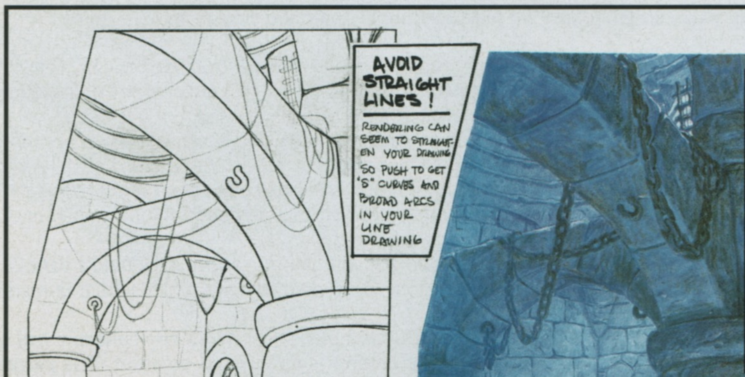
Reflecting on the numerous stages of bringing an animated film to the screen, Musker cited one of his favorites, "I like it when you're in production, seeing the animation happen," he says. "It becomes more real, tangible, when the characters are finally moving and talking."

For Clements, "In live-action, there is pre-production, production, then post-production, and they're all very clear-cut. In animation, it's all coming together at the same time, so you can be working on it for a year and a half, and it still feels like something you're just getting *ready* to do.

"And then something happens, at some magical point, where suddenly the film, in effect, exists, and you're finishing it!"

As for the *best* part of production, the two filmmakers are of one mind: "I like being *done* best!"

Don't miss Part II of "When You Wish Upon a Lamp" in the Winter issue of DISNEY NEWS. That's where you'll meet the characters behind "Aladdin's" characters—the talented Disney animators. And each one's got a story to tell. Be there.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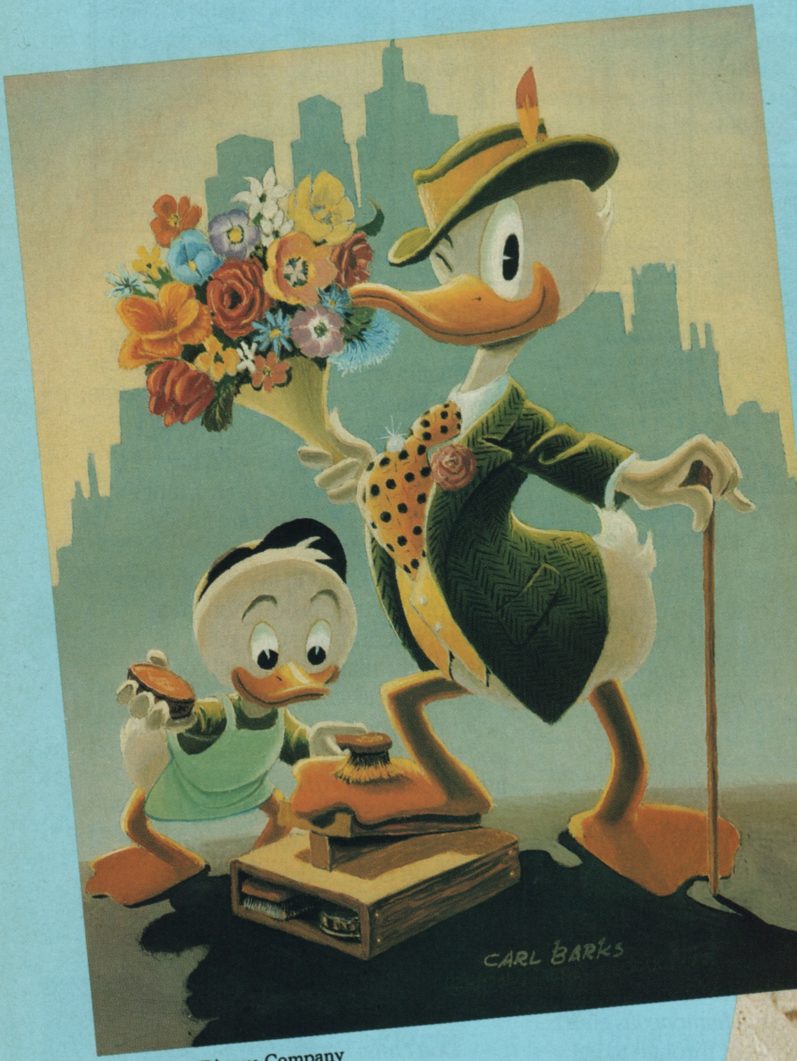
Storyboarder Burny Mattinson has helped Disney bring legends to life since the days of "Sleeping Beauty."

DUDE FOR A DAY

Donald Duck at his classiest!

The second in a series of limited-edition sculptures by renowned Disney artist

Carl Barks



© The Walt Disney Company

Donald Duck is one of the world's most beloved cartoon characters. Among the many artists who have illustrated Donald's adventures over the years, none is more respected or collectible than **Carl Barks**. Known to his fans as the Duck Man, Barks started drawing Donald's comic book exploits in 1942 after working in the animation department at The Walt Disney Studios. Eventually he produced more than 500 stories and 140 paintings featuring Donald and his kin.

Now in his nineties, the artist has embarked on a new career: creating porcelain sculptures that capture the magic of his comic book ducks. Commissioned by Another Rainbow, each figurine in the series will be released in a limited edition of 100. **Dude for a Day** is Barks' second sculpture. Working closely with Disney Art Editions, Inc., we sold out the first sculpture in this series, **Always Another Rainbow**, within five weeks in early 1992.

Barks designed **Dude for a Day** through a series of drawings based on his oil painting of the same name. He entrusted production to Connoisseur Ltd, a British sculpting studio whose creations grace Buckingham Palace and the White House. For weeks Connoisseur's craftsmen worked closely with Barks to bring his sketches to life in three dimensions. Because the studio specializes in floral pieces, its sculptors took great pride in researching Donald's bouquet and rendering each cartoon blossom as a real flower. Then the figurine went through an elaborate proofing and coloring process, including further directions and sketches by Barks that adjusted details and refined the overall composition.

The photograph at right shows the sparkling result. You can almost inhale the bouquet's fragrance and feel the jaunty swing of Donald's cane (forged in bronze for strength). To give the sculpture an extra touch of class, Connoisseur placed a semi-precious stone in Donald's stickpin. This duck is ready for the date of a lifetime!

Cast in bone china, hand-painted, adorned with a gemstone, signed and numbered in gold, **Dude for a Day** is a piece of artwork any collector will be proud to display. Since every petal of Donald's bouquet is shaped and assembled by hand, each figurine in the edition is an original creation. It is paired with a signed and identically numbered lithograph of the painting that inspired it. The sculpture is mounted on a hand-crafted cherrywood base, and the print comes in a matching frame.

To learn more about **Dude for a Day**, send $1.00 for a full-color brochure mailing in September. The figurine is scheduled for release on October 1.

And if you wish to know more about Barks and his amazing 57-year career with Donald, send $10.00 (postpaid) for a copy of **Carl Barks and the Disney Ducks**—a deluxe 36-page book filled with color photographs of the artist and his work. It contains insightful articles and an interview with the legendary Duck Man.

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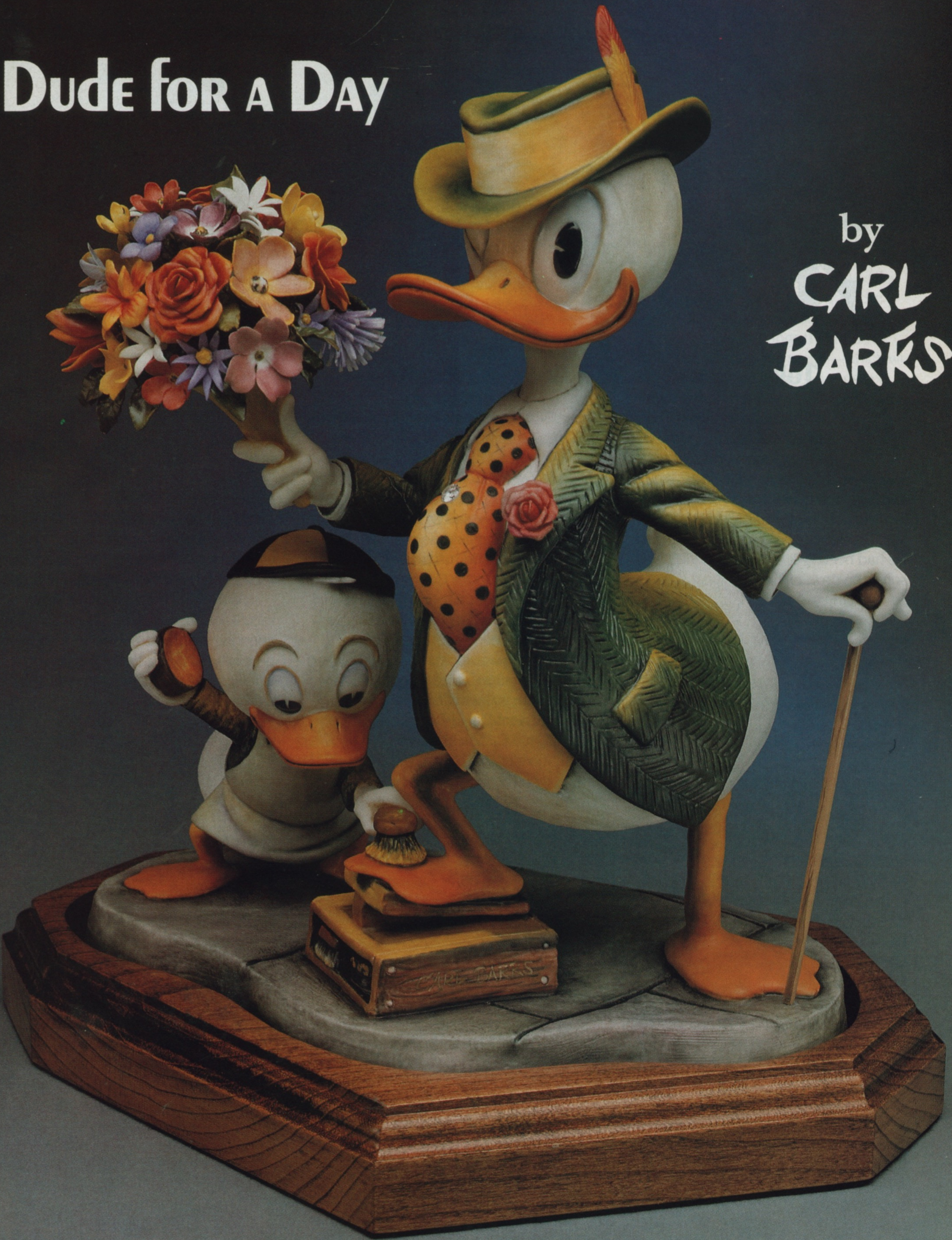
Dude for a Day

by
CARL
BARKS



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SPLASH MOUNTAIN RISES AGAIN... AND AGAIN

A wider flume accommodates a wider log for side-by-side seating.

Walt Disney World and Tokyo Disneyland Take the Plunge

Being stuck in traffic on California's Santa Ana Freeway isn't always such a bad thing. It was there that the idea for *Splash Mountain* began to take form in the mind of Tony Baxter, now Imagineering Senior Vice President of Creative Development. He had been grappling with trying to solve the problem of a new attraction for Bear Country at Disneyland. A flume ride had been suggested. Meanwhile, over in Tomorrowland *America Sings* was about to close, leaving its large "cast" out of work and looking for a new show. According to Baxter, the idea "collided in my mind."

Just three years after *Splash Mountain* sent its first guests hurtling down its five-story drop, Baxter is proud that its success has spurred the construction of two sister attractions which will officially debut almost simultaneously this fall: at the Magic Kingdom in Walt Disney World, and at Tokyo Disneyland.

But while the original at Disneyland obviously served as a full-scale model, the *Splash Mountain* designers for both Florida and Japan had the opportunity to make a good idea even better. Some of their elaborations, however, were born of necessity based on specific challenges.

According to Imagineering Show Designer Don Carson (Walt Disney World *Splash Mountain*), one of the problems was having to create a mountain that is supposed to reflect "Song of the South" in the middle of Frontierland. Walt Disney World has no Bear Country to convert to Critter Country.

"Another one of our biggest challenges," says Carson, "was that our mountain sits where our Frontierland Train Station was located. So we removed the Train Station and redesigned it. Now that station is the buffer zone between *Splash Mountain* and *Big Thunder*.

"It had to look like it was Frontierland," he explains, "but it also had to work with the architectural style of the South. So, rather than a traditional train station, we chose something that looks a little more like a shantytown building."

Aaaaaaaaaaaaaaaaaaaaaah!

While Walt Disney World totally rebuilt the Train Station, Tokyo Disneyland, adhering to strict structural regulations necessitated by the Park's location on landfill, spent the first eight months moving their railroad to accommodate the ride building. They also relocated the *Canoes* dock and created their own version of Critter Country. Grandma Sara's Kitchen, a large, totally themed restaurant which serves Western food, shares the expansive space of Critter Country, as well as the large covered area designed to protect those in line for the attraction from Japan's rainy climate.

Probably the biggest variation on the original design is in the log boat. As explained by Kelley Forde, Show Designer for Tokyo Disneyland, this variation was instigated at the Tokyo site primarily due to cultural preferences.

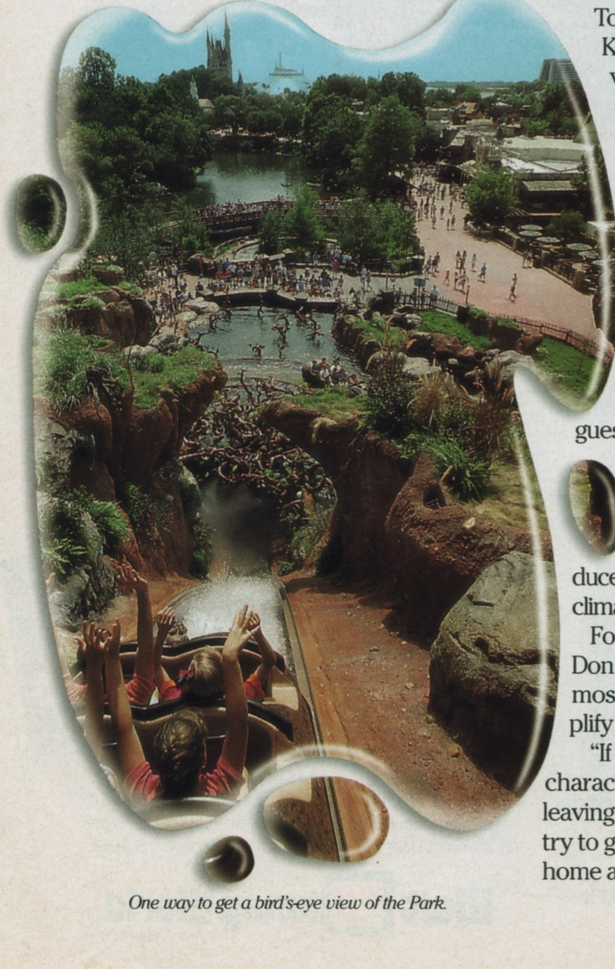
"The original log at Disneyland is single-file seating," he says. "There is a bench that runs along the long axis of the log which the guests straddle, literally sitting back-to-belly.

Hitchhiking critters could be in for a surprise.

"Very early in the design process here, the input from the Oriental Land Company (owners/operators of Tokyo Disneyland) was that the configuration would not be pleasant for Japanese guests," he says. "That kind of forced physical intimacy would be uncomfortable for them. So, we made a double log with side-by-side seating—two people in a row, four rows to a log."

Forde adds that because of Japan's stringent safety codes, the log has an internal steel frame like an automobile, as well as a lap bar. (In fact, designer Joe Lanzisero says Japan's safety consciousness became somewhat of a problem throughout the mountain because the codes require large, green-and-white emergency exit signs that needed to be camouflaged within the theme of the show.)

Because the Tokyo Disneyland log permits faster loading and handles one more person per log, Walt Disney World adapted the side-by-side configuration as well. This increases the capacity from the 1,700 to 1,800 guests per hour at Disneyland to 2,400 guests per hour on the new Mountains.



One way to get a bird's-eye view of the Park.

Walt Disney World *Splash Mountain* Project Manager Richard Rich says, "In Florida, we broke in the ride with Cast Member days to see if it actually worked the way we designed it, and we were able to handle more people than the Park was able to throw at us."

While both redesigned flumes allow a decrease of log speed during the areas with more elaborate animation and story action, the climactic *splash* that gave the attraction its name was yet another consideration.

"There has been an effort to reduce the amount of wet splash at Tokyo Disneyland," explains Kelley Forde. "The weather is very different here in Japan. In the winter months, it's quite cold, and getting wet when it's very cold is different than getting wet in Anaheim where it's rarely uncomfortable.

"Also," he continues, "a significant number of guests at Tokyo Disneyland tend to dress up to come to the Park. For those reasons, we felt that guests would not appreciate getting wet like they do in Anaheim."

Or, for that matter, in Florida. "The bigger the splash, the better," laughs Show Producer Kathy Mangum. "Because of the climate, it's something people like."

For both Joe Lanzisero in Japan and Don Carson in Florida, one of the most important aspects was to simplify the storyline.

"If you can figure out who the main characters are, that Br'er Rabbit is leaving home, Br'er Bear and Br'er Fox try to get him, he gets away and he goes home again, and *then* you experience the drop, then we've won," says Carson.

For that reason, at Tokyo Disneyland, explains Lanzisero, all the dialogue is in Japanese, unlike other attractions where there is a mix of Japanese and English.

"Also," he continues, "We used brighter, punchier colors to communicate, due to the abundance of cloudy days in Japan."

"All three attractions use the change of seasons to illustrate the passing of time," says Carson in Florida. "We used color to change the mood as well. In the bee stinging scene—which we call 'Br'er Bear Gets Hives'—we use primarily red and hot tones to illustrate pain.

"In the finale, we used the sunset with all the bright colors to illustrate that it is a happy ending," he says, adding that their greenery is also more realistic than the weeping willow-like plants that hang down from the ceilings of the other two *Splash Mountains*.

A familiar tale preceeds a legendary splash.

Carson also notes that he chose to use different materials for the sets, props and trees than either of the other attractions used.

"I really pushed for us to try lots of different materials like fiberglass, wood and paper, and I personally feel it has added to the experience."

Applauding the designers of both teams for their innovations, Tony Baxter comments, "In both cases, they created somewhat new versions of *Splash Mountain*. I think the guests will find a few little things that will surprise them."

And, of course, that great, big *SPLASH* at the end!

By Robyn Flans

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•FEATURE STORY•

TOMORROW'S COLLECTIBLES BY MAIL

DISNEY CATALOG DELIVERS THE GOODS

By Eryn C. Shaughnessy

Somewhere in your home there is probably at least one item bearing a Disney icon. Be it a video, a T-shirt, a knickknack or toothbrush, most households contain some form of Disney merchandise.

But when did that busy little Mouse first decide to take time out of his film career to sit on department store shelves and eventually make his way into the homes of his fans?

It all started back in the late '20s when Walt was on a business trip in New York. In the lobby of his hotel one day, he was offered $300 in cash by a man who wanted permission to use the image of Mickey Mouse on school writing tablets.

"As usual, Roy and I needed money, so I took the three hundred," Walt later related.

But it would hardly stop there. The next year, a woman named Charlotte Clark commissioned her nephew, 14-year-old artist Bob Clampett (of "Beany and Cecil" fame) to design what was to be the first Mickey Mouse stuffed doll. Walt and Roy were so pleased with it that they set the two up with a team of seven others (including Clampett's father as head salesman) in a house near the Studio where the dolls could be manufactured on a relatively large scale.

Initially, the idea was to provide publicity for Walt's characters, and increase the popularity of his films, as well as bring in additional revenue which would, in turn, enable him to make even better films.

Soon the dolls had become so popular that Disney merchandise held the potential for an industry of its own.

At this point, the Disneys decided to embark on a full-scale merchandising project, licensing interested companies to produce Disney-themed goods. In 1932, Herman "Kay" Kamen, an enthusiastic promoter from Kansas City, approached the brothers with new ideas about how to market Mickey Mouse and other Disney characters.

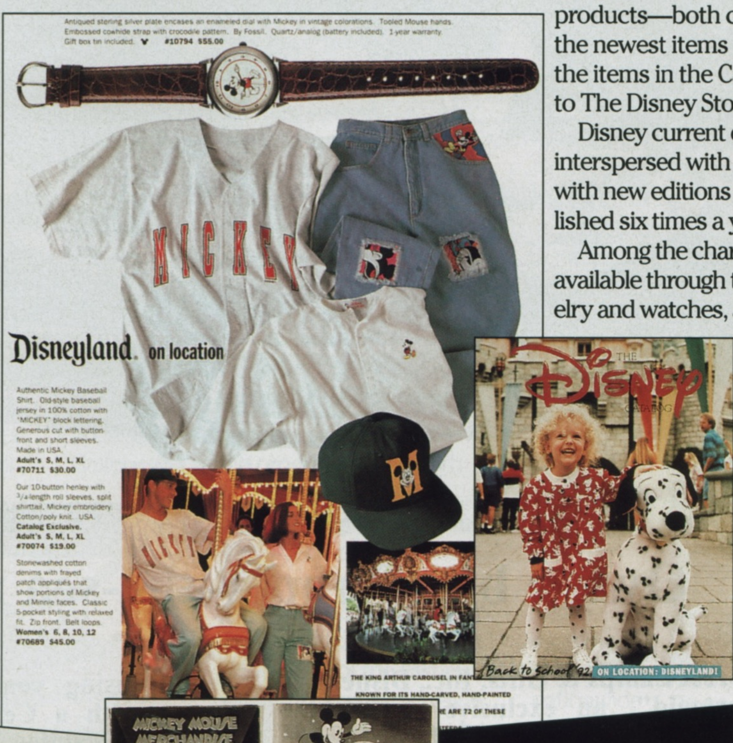
Impressed with his innovative concepts and his emphasis on quality, Walt and Roy signed a contract on July 1, 1932, allowing Kay Kamen to represent Walt Disney Productions in all its marketing endeavors.

During the 1930s, Disney merchandise skyrocketed in popularity. By 1934 there were so many Disney items available that a catalog was put together in which each licensed company was given a page to display its wares.

From this catalog department stores selected the items they wanted to sell. It wasn't until the early 1980s that The Disney Catalog was introduced and Disney mail order leaped into action, bringing difficult to find, unique, fun products to Disney fans. Working closely with The Disney Stores, The Disney Catalog features more than 300 Disney products—both classic favorites and the newest items of the Stores. Most of the items in the Catalog are exclusive to The Disney Stores and Catalog.

Disney current events and trivia are interspersed with the merchandise, with new editions of the Catalog published six times a year.

Among the character-bedecked items available through the Catalog are jewelry and watches, apparel, toys, unique housewares, sporting accessories and entertainment products. Collecting tomorrow's Disney memorabilia has come a long way.



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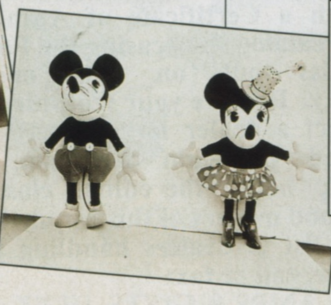

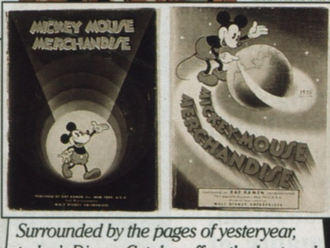

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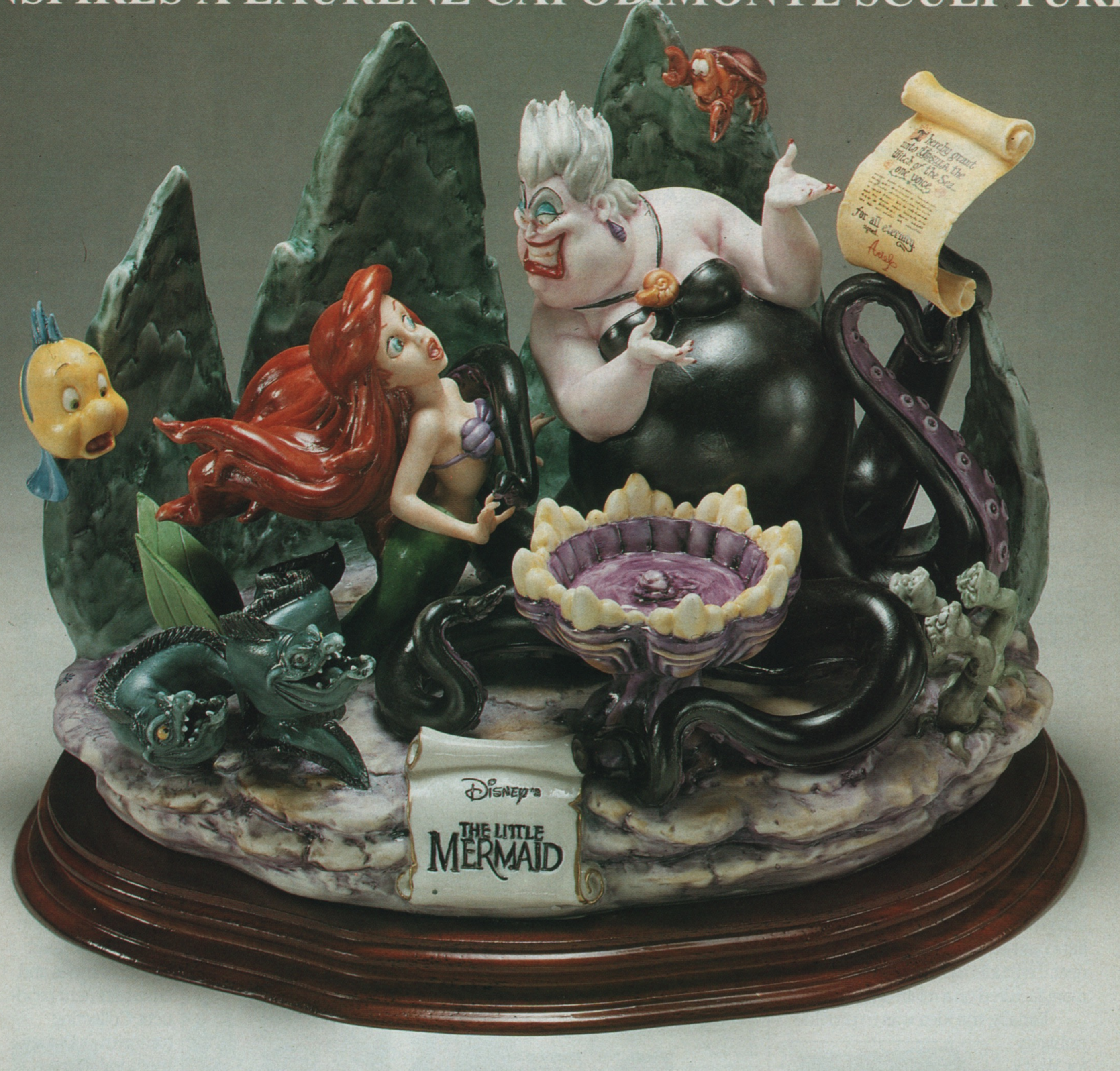

LZD-73 DISNEY'S **"THE LITTLE MERMAID"** Size: 12 1\2" high x 16 1\2 wide x 12 1\4" deep

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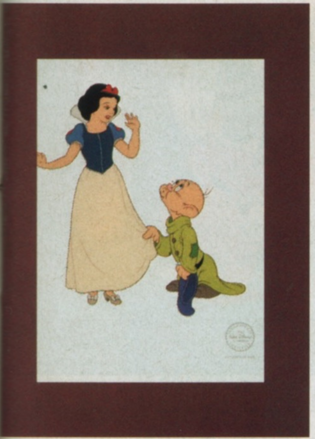
Serigraph cel, Snow White & Dopey—2500 limited edition.



FEATURE STORY

COLLECTING MAGIC MOMENTS

DISNEY ART EDITIONS

By Angela DeCarlo

Last April, the oldest known cel of Mickey Mouse, a 4-1/2-by-5-inch, black-and-white image from a 1930 cartoon sold at auction for $19,800, well above its pre-sale estimate of $10,000 - $15,000.

Sentimental souls—or simply smart investors—are buying animation art at record prices at auction houses and art galleries. Perhaps in an effort to recapture and freeze-frame cuddly childhood emotions, collectors are embracing Disney animation art—called cels—with feverish delight. This was not always so.

"I was nine years old when I bought my first cel at Disneyland for a few dollars in 1956," says master-collector Mike Glad. Cels at that time were so underrated they practically were given away.

Today it might take "half a million dollars to build a representative collection—including shorts and features of good quality," contends Glad, whose extensive animation art collection includes European animation art as well as Disney classics.

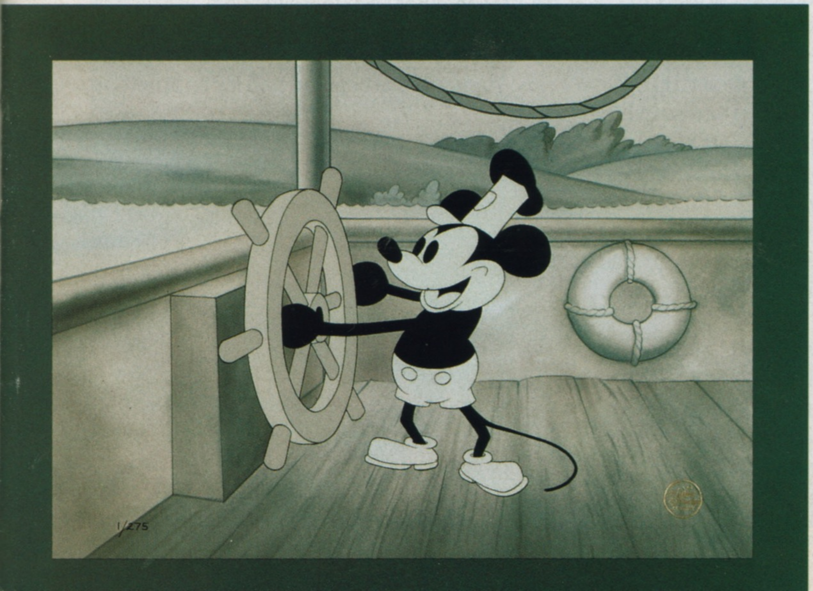
Until recently, cels—which take their name from celluloid sheets upon which the characters and objects for the animated films are painted—were not particularly prized or sought after. They were seen as components of the animated films, and not viewed as stand-alone works of art.

Since cels are actually stills representing just 1/24 of a second of an animated film, artists must create 1,440 cels to achieve just one minute of film storytelling.

Disney "inkers" created outline images onto sheets of celluloid, which were then painted on the opposite side with acrylic or gum-based paint—paint which, incidently, was formulated and produced by Disney. Finally, paintings depicting background scenery were placed behind the cel (or cels, often several were used), and the entire "set-up" was then photographed.

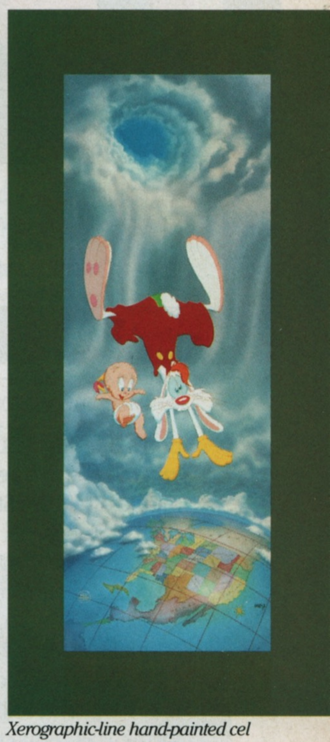
Since the cels were perceived as behind-the-scenes building blocks, no one attached a high value to them. In addition, the fact that there were so many of them weighed against cels being worth very much individually. Since it takes at least 100,800 cels to produce a 70-minute animated film, and Disney made 18 such features between 1937's "Snow White and the Seven Dwarfs" and 1961's "One Hundred and One Dalmatians," it would seem the resulting 1.8 million Disney cels constituted an oversupply.

Disney first introduced animation art to the public with the Courvoisier Gallery marketing program of cels with nonproduction backgrounds from 1937 to 1946. However, collecting did not begin to heat up until the creation in 1973 of the Disney Art Program, newly renamed Disney Art Editions.



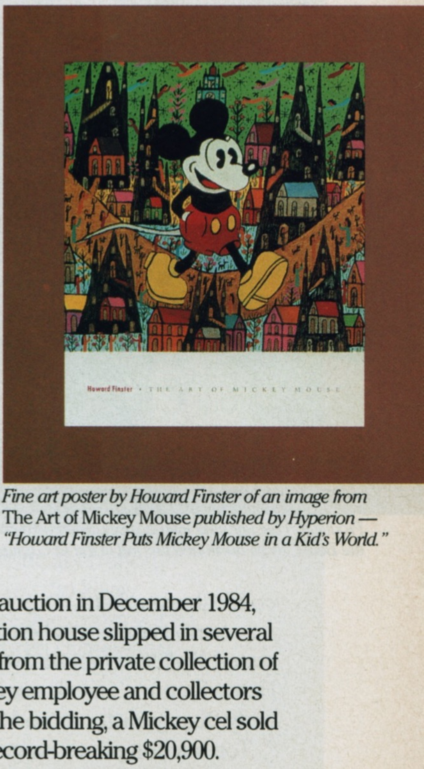
Hand-inked, hand-painted cel, Steamboat Willie—275 limited edition.

Finally, this was a way lovers of animation art could fulfill their fantasies of capturing an enchanting, heart-fluttering moment. Initially, the Disney Art Program made available Studio-released production cels to the public. The following year, limited-edition cels—replicas of cel set-ups—made their debut.



Xerographic-line hand-painted cel from animated short "Tummy Trouble"—500 limited edition.

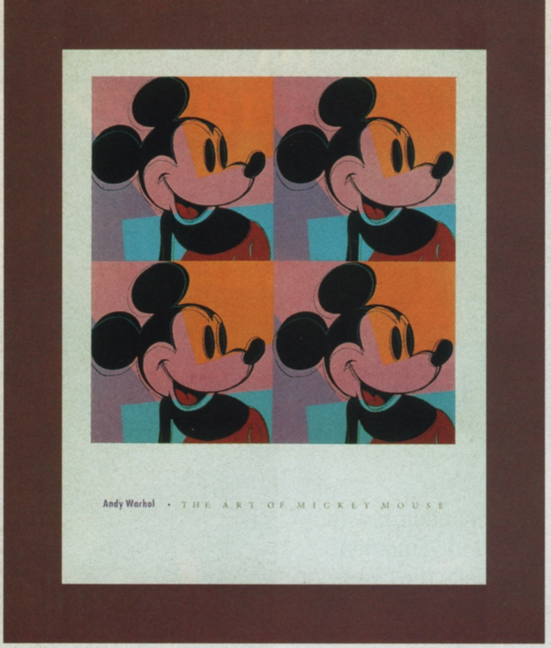
Today, Disney Art Editions offers a wide-range of animation art including Original Animation Production Cels; Hand-Inked-Line Limited Edition Cels; Xerographic-Line Limited Edition Cels; Serigraph Cels; Sculpture; Original Newspaper Comic Art; and Fine Art Posters. Artworks are available in over 75 Disney-preferred galleries around the world.


Howard Finster • THE ART OF MICKEY MOUSE

Fine art poster by Howard Finster of an image from The Art of Mickey Mouse *published by Hyperion — "Howard Finster Puts Mickey Mouse in a Kid's World."*

In the late 1970s, a Chicago-based art company began carrying cels in its nationwide galleries. Then, at an American art auction in December 1984, Christie's auction house slipped in several hundred cels from the private collection of a retired Disney employee and collectors went wild. In the bidding, a Mickey cel sold for the then-record-breaking $20,900.

Instead of depressing the market, as some art experts thought the collec-

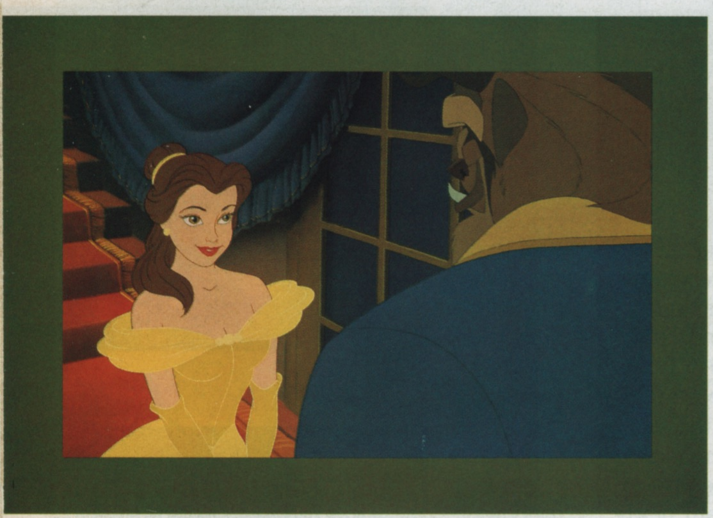

Andy Warhol · THE ART OF MICKEY MOUSE

Fine art poster by Andy Warhol—"Mickey Mouse (Myth Series)."

tion's offering would do, it incited and inflated the market. Buyers included movie directors Steven Spielberg and George Lucas.

According to *Chicago Tribune* financial columnist Andrew Leckey, "prices of production cels rose 25 to 40 percent annually from the mid-1980s through 1989. Price appreciation slowed in 1990 and 1991, but, unlike many other art forms, has remained stable."

Leckey goes on, "Items from Walt Disney, the studio that pioneered sophisticated coloring and use of shadowing, make up 60 percent of the vintage cel collectible market."



Production background with a specially created cel from "Beauty and the Beast" to be auctioned this fall at the El Capitan Theatre.

Serious money is being spent, stated *Wall Street Journal* writer Jim Heron Zamora, on cels surviving from early Disney cartoons and movies. "...Top auction prices ranged from $20,000 in 1984 to $286,000 in 1989, the current record. Cels capturing memorable moments often are most prized. One from the 1955 film 'Lady and the Tramp,' showing the title characters falling in love over a plate of spaghetti recently sold for $104,500," according to the *WSJ* August 13, 1991 article.

However, it is not just vintage Disney that collectors crave. Contemporary animation art is being gobbled up with as voracious an appetite as the classics. In 1989 Sotheby's auctioned 350 original production cels from "Who Framed Roger Rabbit" for an impressive $1.6 million. A year later, "The Little Mermaid" sold 350 cels and backgrounds for $1.2 million.

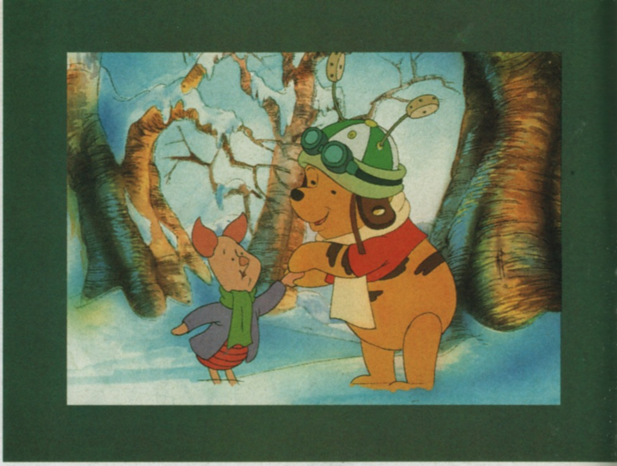
These days the talk is about the auction of approximately 250 pieces of artwork from Disney's 30th full-length animated feature film, "Beauty and the Beast." Nominated for best picture of 1991—a first for an animated film—this feature represents a breakthrough in film animation, utilizing innovative computer technology. The artist's new tool—the computer—"offered us a way to get heightened emotions on screen and more dramatic effects than we could have achieved conventionally," says producer Don Hahn, a 15-year Disney veteran.

The pieces offered at auction are one-of-a-kind cel set-ups featuring original hand-painted backgrounds actually used in the making of the film. Each background is coupled with a cel specially created by Disney artists using original animation drawings. While the cels are not production cels actually used in the film (film cels were created electronically via computers and were not saved to paper), they do re-create actual scenes from the feature.

There's something about the creations of Disney artists which go to the heart—or perhaps more accurately to the imagination.

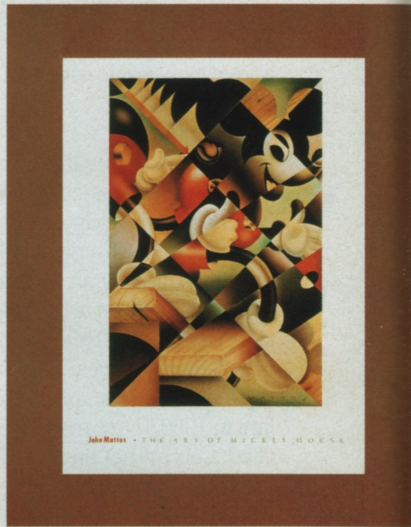
"Disney has a place in my memory, having grown up on it," says Mike Glad whose exhibitions of animation art have been presented across the country, on television, and in Europe.

"Seeing the films is a wonderful experience," he says, "and so the art has a specialness, not only stylistically, but beyond that."



Original television production cel from "New Adventures of Winnie the Pooh."

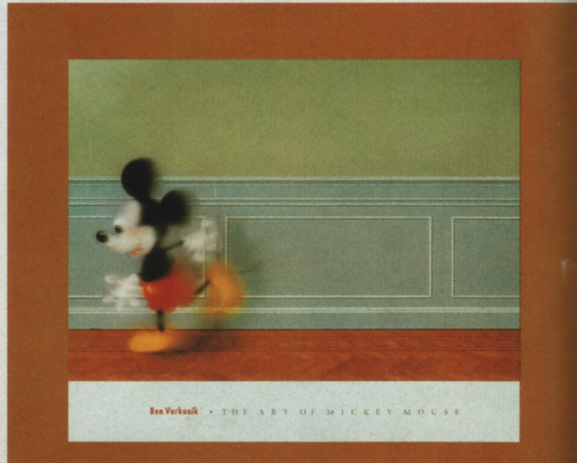
Since Glad is a sophisticated collector, would-be collectors might wish to take note of his strategy: Read and learn about animation (e.g., *Cel Magic: Collecting Animation Art*, by R. Scott Edwards, or contact The Mouse Club, 2056 Cirone Way, San Jose, CA 95124, (408) 377-2590); review auction catalogues to select pieces of interest; learn if the piece in which you are interested is 1., unique, 2., a pivotal scene, 3., done by an important artist, 4., associated with any circumstances which make the piece special.


John Mattos · THE ART OF MICKEY MOUSE

Fine art poster by John Mattos from The Art of Mickey Mouse*—"Mickey Descending a Staircase."*

Other tips from art experts: Look for characters and productions you like; try for a full figure, facing front—no profiles—with a pleasing expression (unless, of course you're buying a villain); cels with a background are more valuable; 1-4 cels in a set-up are typical; buy only cels in good condition—no cracks, no paint separation or loss, no inconsistencies in color. Although cels can be restored, it can devalue them.

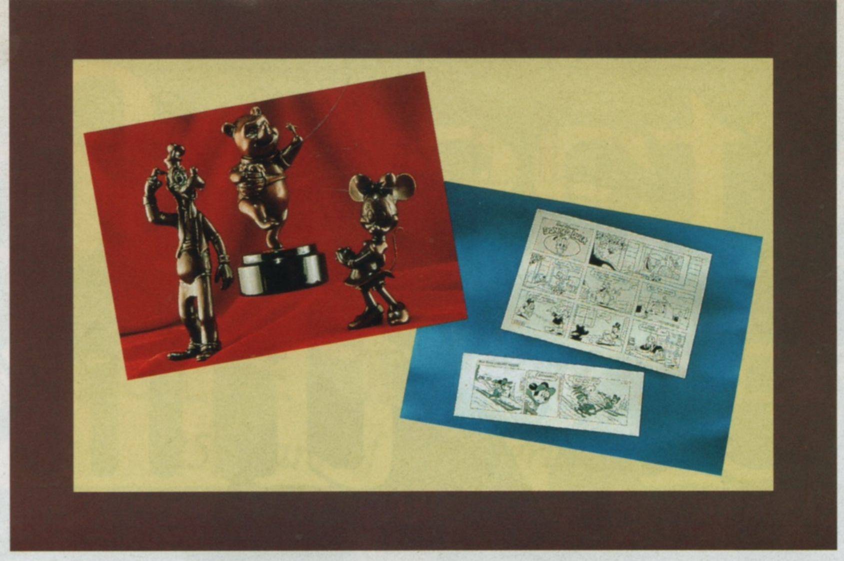
Animation art can be had for as little


Ben Verkaaik · THE ART OF MICKEY MOUSE

Fine art poster by Ben Verkaaik from The Art of Mickey Mouse*—(Untitled).*

as $100, though the average price is around $500 to $1,000. Naturally, rare examples will cost much more.

Whatever the degree of investment, most collectors agree that they are really purchasing the thrill of searching and finding a piece of their childhood and capturing a heartbeat of carefree days. 🐭



Animation Art Terms

1. **Cel** - A single painting of a character or object—taken from an original drawing—applied on transparent celluloid which is then photographed in the making of an animated film.

2. **Production Background** - An original background painting featured in the released version of an animated film.

3. **Cel Set-up** - A combination of background painting overlaid with one or more cels.

4. **Matching Set-up** - A cel set-up utilized in an animated film which combines a production background painting with the corresponding cel(s).

5. **Courvoisier Set-up** - A set-up consisting of an animation cel with nonproduction background produced from 1937 to 1946. Such set-ups were licensed by Walt Disney Enterprises, later Walt Disney Productions, and sold through the Courvoisier Gallery. "WDE" or "WDP" appeared embossed or stamped on the matte and/or background.

6. **Limited Edition Cel** - A cel, produced in fixed quantities, created specifically for the collector market and not for use in a film.

7. **Animation Drawing** - A pencil drawing on animation paper utilized as the basis for production of a cel.

8. **Serigraph** - A color print made by the silk-screen process.

COLLECTING OTHER MAGIC MOMENTS

OR, STUDS HAVE MOTHERS TOO

While researching this article, writer Angela DeCarlo suddenly got the urge to recreate one of her own "magic moments" in art. This involved recruiting her three sons to accompany her to the scene of their prime—Disneyland. Off they went—Angela, husband Dan, and sons Danny (a soon-to-be-lawyer), Michael (the optometrist), and Mark (yes, that ubiquitous TV matchmaker of studs and studettes). Here is their story.

Mom captured the moment when sons Mark, Michael and Danny agreed (albeit reluctantly) to become part of her art collection.

It was Mother's Day and I wasn't above putting on a little maternal pressure to secure my desired gift.

I wanted a repeat performance of our family's 1969 visit to Disneyland when my then-young sons had their portraits "done" in New Orleans Square.

Only this time I wanted all three manly profiles on the same piece of artwork.

"You want what?"

"Oh, Mom."

Actually, they were quite kind. No one said out loud, "Get a life" or "Get real."

Well, Number One Son, Mark DeCarlo, thought about declining his mother's invitation to sit and have his portrait done while curious Disneyland guests gathered about. While Number Two Son, Michael, and Number Three Son, Dan, only rolled their eyes heavenward as they acquiesced to their mother's artistic aberration.

Of course, they did know where to draw the line. Mom got to pay for her treasured Disneyland treat herself. 🐭

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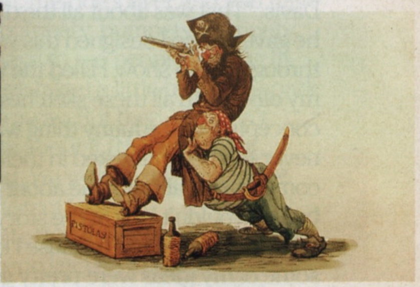
Yo Ho

A PIRATE'S LIFE FOR EVERY DISNEY GUEST

25 Years of Plundering Fun

By David Fisher

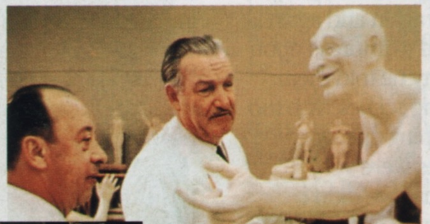
Advances in Audio-Animatronics *technology finally put life into Walt's pirates.*

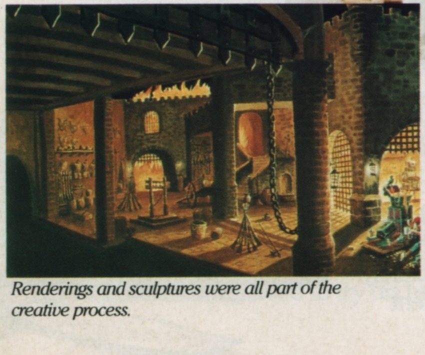


The talking skull in *Pirates of the Caribbean* has warned guests that "Dead Men tell no tales" at least 20 million times over the years—probably more. The poor mayor has been dunked in the well no less than 10 million times (and he still hasn't drowned). The auctioneer has been trying to unload the same plump young wench on the same six pirates (and more than 30 million guests) hundreds of times a day, 365 days a year—with no takers. And those same six pirates have been wanting the "red 'ed" (without success) for 25 years.

Day after day, year after year, the pirates have been singing and pillaging and plundering and kidnapping and extorting and pilfering and marauding, much to the delight of the thousands of Disneyland guests who line up daily to see the less-than-daring exploits of these fun-loving scalawags.

In fact, *Pirates of the Caribbean* has emerged as perhaps the most successful attraction ever built at a Disney Theme Park. To go a step farther, it has become to Disneyland what such classics as "Snow White and the Seven Dwarfs" and "Pinocchio" are to Disney animated features: the quintessential definition of the Disney show-ride.





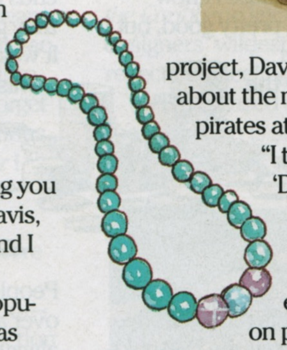
Renderings and sculptures were all part of the creative process.

Who could have guessed that *Pirates* would have such an impact when it opened on March 18, 1967? Certainly not its creators.

"You always hope that anything you build will be a big hit," says Marc Davis, the principal designer of *Pirates*. "And I think we had a feeling that this one would be a success. But to be as popular now as when it opened? That was too much to hope for back then."

Pirates of the Caribbean has shown and continues to show remarkable staying power. So much staying power, in fact, that not only has it been a Disneyland favorite for 25 years, it has also spawned duplicates in the Magic Kingdom at Walt Disney World, Tokyo Disneyland in Japan, and, most recently, Euro Disneyland in France.

So what's the hook? Is it a prevailing reflection of the deep, dark recesses of the human character—a fantasy that people have of leading the devil-may-care life of a marauding buccaneer?



When he first began working on the project, Davis had his own doubts about the moral nature of a pirates attraction.

"I thought, none of this is 'Disney'," he told Randy Bright in *Disneyland: Inside Story.* "When I started reading everything I could find on pirates, I found that few of them were ever killed in sea battles like we'd always heard. Most of them lost their lives by venereal disease picked up in brothels."

Hmm. Sounds like just the kind of stuff on which to base a rollicking attraction for a family theme park.

But Davis had a history of adding his comic touch to seemingly serious subjects in the Disney past. He was the animator who gave Cruella de Vil her overboard personality in "One Hundred and One Dalmatians," and he was the designer who lent a humorous touch to such Disneyland attractions as the *Enchanted Tiki Room* and *Jungle Cruise*.

Realizing this, Walt

Marc Davis (left) was among a select few who imagineered early concepts for the attraction.

Disney turned to Davis in the early 1960s for help on his pirate attraction. Several designers had already come up with a host of concepts, including one that featured a "Rogues Gallery" wax museum.

"Walt gave me the assignment of making an attraction where people would see these pirates ransacking a city," says Davis. "That was about all the direction he gave me. So I designed this walk-through pirate show. I filled the walls of my office with all these sketches and concepts, but the funny thing was, Walt never seemed interested in them. He'd come in and talk with me about pirates, but he wouldn't look at the storyboards.

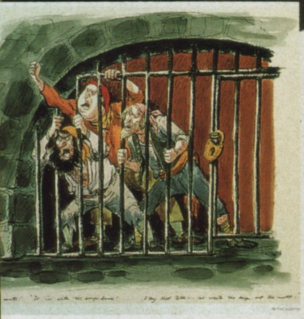
"It annoyed me because I knew some of my ideas were pretty good, but I think Walt didn't look at them because he knew the walk-through idea wasn't right."

It was the 1964-65 New York World's Fair that convinced Walt to proceed with *Pirates*. One of the reasons for his renewed interest was the success at the Fair of *It's a Small World*, which utilized a boat system for moving guests through the ride. Another was the advances that had been made in *Audio-Animatronics* figures that allowed for increased movement and startling realism, most notably with the figure of America's president, Abraham Lincoln, seen in *Great Moments with Mr. Lincoln.*

Both of those developments were crucial to *Pirates*, which now had the technology to realize Walt's vision. With the talents of Davis, background artist and layout designer Claude Coats, sculptor Blaine Gibson, special effects wizard Yale Gracey and costume designer Alice Davis (who is also Marc's wife), *Pirates of the Caribbean* quickly began to take shape.

But there was still the problem of how to approach the show. Would it be a continuous story? Or would the attraction be a series of vignettes? According to Davis, Walt had definite ideas.

Disneyland's Ambassador visited Walt's television show for a demonstration of Pirates.



"He didn't like the idea of telling stories in this medium," says Davis. "It's not a storytelling medium (in the sense of a movie). But it does give you experiences. You experience the *idea* of pirates. You don't see a story that starts at the beginning and then ends up with 'By golly, they got the dirty dog.' It wasn't that way. It was scene after scene, and that really works out very well in that attraction. People see it over and over again and they always discover something new every time."

The idea that people would see *Pirates of the Caribbean* again and again is one that Walt continued to impress upon his designers. It was why he told them not to worry about filling scenes with too much detail or overlapping dialogue.

"Most of the figures were very simply animated because we didn't truthfully know how much we should put into these things," says Davis. "The simplicity was fine because you are moving and you had to have things you could 'read' (understand visually) quickly and enjoy and are not confusing. Then you can move on to another idea.

"But one figure that has some of the subtleties of the Mr. Lincoln figure is the Auctioneer," he continues. "He has all the lip purses and spread of the mouth that Mr. Lincoln has. But then all of a sudden I realized that you're in a boat and you won't see all those things. I mentioned that to Walt and he said, 'You know, each time you go through—and people will go through many times—this is going to be something they haven't seen before.'"

Another who learned that lesson was Xavier "X" Atencio, who wrote the script for *Pirates of the Caribbean* and gave his voice to the talking skull that presides over the first downramp.

"We mocked up the Auction Scene in a warehouse at WED (Now Walt Disney Imagineering—WDI) with all the figures working and the dialogue," says Atencio. "We rigged up a dolly and pushed Walt through at the estimated time that the boats would be going through.

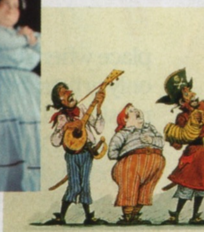
"You could hear all this noise from this side and that side, and I said, 'Sorry, Walt, I don't think you can hear this.' And he said, 'It's just like going to a cocktail party. You tune in on this conversation and then you tune in on that one over there. Every time you come in you'll hear something completely different.'

I thought, 'Why didn't I think of that?'"

Like Davis, Atencio began his Disney career at the Disney Studio as an animator before being asked by Walt to join Imagineering in 1965.

"I got a call from Walt and he wanted me to do a script for the pirate ride," says Atencio. "I'd never done any scripting before. I'd worked in the Story Department, mostly as a sketch artist. But I said, 'Oh, all right, I'll give it a try.' So I put on my pirate hat, dug out a bunch of pirate books and watched 'Treasure Island,' trying to get the feel of pirate jargon.

"The first scene I did was the Auction Scene. I went through the model and figured out what these guys would be saying. When I was done, I took it over to Walt and he said, 'Fine, go ahead, keep going.' I loosened up after that and went with it."



A swashbuckling captain and some pretty ladies are given final touch-ups.

Scripting wasn't the only new skill Atencio picked up while working on *Pirates*. He also decided to try his hand at songwriting.

"I had an idea for the lyrics and a kind of a little melody for a song for the ride," says Atencio, "but I thought Walt would probably get the Sherman Brothers ("It's a Small World," "Chim-Chim-Cher-ee," etc.) to do it. So after one meeting, I said, 'I got a little idea for a song for the pirate ride, Walt.' He said, 'Let's hear it.' I half recited and half sang it and he said, 'That's great! Get George Bruns to do the music.' That was my first attempt at any lyric writing."

And a very successful one at that—although there is one little problem with "Yo Ho (A Pirate's Life for Me)." Everyone remembers the melody and the refrain, but no one remembers any of the stanzas. Even its author.

"It's such a play on words and they come so fast, that even I couldn't sing the song without looking at a lyric sheet," admits Atencio. "But it's nice to know it's become so well known. I was down in Laguna Beach one time several years ago and there were some kids in a little dinghy out there on the water singing, 'Yo ho, yo ho, a pirate's life for me.' That made me feel good."

Davis and Atencio were both aware of the seamy underside to a pirate attraction, but both felt guests would get into the harmless spirit of the ride and forget or ignore its more ominous implications.

"I tried to add humor wherever I could," says Davis. "Everything was treated with a light, comic touch."

Atencio says other measures were taken as well.

"We made a big banner, 'Auction—Take a Wench for a Bride,' at the Auction Scene to get the point across that these guys weren't 'taking advantage' of the ladies," he says. "They were auctioning them off to be brides.

"We also had the girl chasing the guy in the Chase Scene to try to get the point across that this was harmless fun. We hoped that would get us off the hook. It seems to have worked."

As it turned out, *Pirates of the Caribbean* was the last attraction in which Walt Disney was personally involved. The attraction opened in the spring of 1967, a few short months after his death.

"Walt saw bits and pieces of it being built," recalls Davis. "I did some walk-throughs with him down at Disneyland, but he died before we got very far." Still, Davis feels *Pirates* is something Walt would have been very proud of.

"He had confidence in us," says Davis, "perhaps even more than we had in ourselves. It wasn't perfect, of course. I don't like the way it ends, that you have to ride up that lift. That's why we changed the thing in Florida. I like the idea that when the attraction is over, you're off the thing and then you're on your own riding up a speed ramp. In Disneyland, the ride's over and you have to go up, bumpety, bumpety, bumpety, and you have to see people coming in.

"You've taken a little bit of the spark of the ride away. But then, we didn't really think about it (the ending) at Disneyland. We were just trying to get the ride system to work."

Despite this shortcoming, *Pirates of the Caribbean* succeeded beyond the designers' wildest dreams. X Atencio reflects the feelings of all:

"I'm amazed at how, after 25 years, the attraction is still holding up," he says. "I think it's absolutely great!"

"What's that song there, fella? It sounds kinda familiar."

MARC DAVIS:

WALT DISNEY IMAGINEERING PRESENTS
AN EVENING WITH A DISNEY MASTER
MARC DAVIS
MARCH 16, 1992 • 5PM - 7PM • AT 1401 FLOWER & THE I.R.C.

ANIMATOR, IMAGINEER, FRIEND

By Libby Slate

In the annals of Disney history, Marc Davis holds a particularly exalted position. He is one of the select group of top animators known as Walt Disney's "Nine Old Men," responsible for creating such classic "leading ladies" as Cinderella and Sleeping Beauty, and his favorite character, the villainous Cruella de Vil.

Were that not enough, he designed some of the most popular attractions at Disneyland, among them *Pirates of the Caribbean*, the *Haunted Mansion*, and *It's a Small World*. Davis also worked on Walt Disney World attractions and, following his retirement in 1978 after 43 years with the Disney Company, served as a consultant for Tokyo Disneyland.

"It took a long time to get to know Walt," Davis recalls. "If ten people knew Walt, ten people knew a different Walt—he behaved differently to different people."

Though Davis was promoted to animator in the first place because Walt was impressed with his story sketches for "Bambi," he says that the boss never gave his animators direct compliments.

"When he began to see the things you put on the screen, he'd say, 'Yeah, yeah, yeah. That's okay. I'll see you next week'," he recounts. "Then he'd leave and some of the other animators would come in and say, 'Oh, boy, did you have a good meeting with Walt! I'd like to see what you're working on.' He'd tell the other people, not you. This gave everybody something to shoot for."

In 1960, with the Studio decreasing its expensive feature animation activity, Walt turned his attention to Disneyland, soliciting Davis' aid because he knew the animator had contributed to his films' stories as well as animation.

In those early days, Davis staged or re-staged scenes and incorporated humor into such attractions as the *Jungle Cruise* and the *Mine Train through Nature's Wonderland*.

"There were two kit foxes there," Davis says of the *Mine Train*, "about 100 feet away from each other. One nodded his head up and down and the other turned his head left and right. I re-staged them—put them face-to-face, one going 'Uh huh' and the other 'Uh Uh.' So that immediately created a tableau.

"Walt became fascinated with what I was doing. He liked the idea of the storytelling tableaux. As he said, 'You can't tell a story from beginning to end with a climax, as in a film, if you're moving.'"

A teacher at the Chouinard Art Institute for 17 years (1947-1964), Davis also advised Walt on a new Disney dream—what was eventually to become the California Institute of the Arts in Valencia.

"Walt had this idea to create a school in which all of the arts were in one place, a cross-pollination—drawing, animation, music, dance," he remembers. "I think he had in mind: 'If I were starting a studio again, wouldn't it be great if I could go to a place where the young people were not only artists, but understood dance, music, and everything else?' He wanted Salvador Dali and Picasso to come to the school and be filmed, and movie people like directors to come and talk. He was losing interest in a lot of the things he'd done before, because he was seeing the new world ahead."

The Disney-Davis team had become very close by the time of Walt's death in 1966. Davis last saw Walt about two weeks earlier, at WED (now WDI).

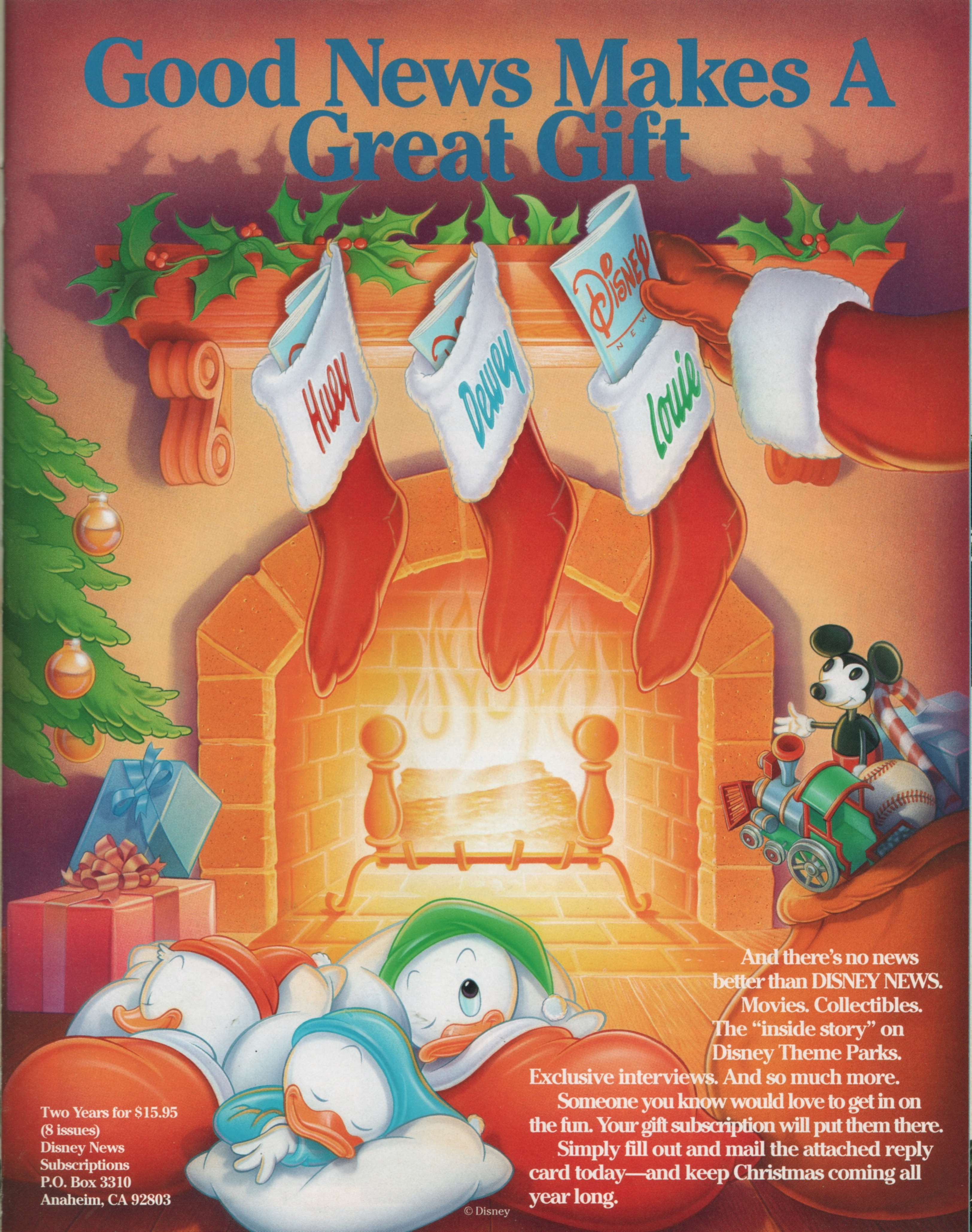
"He had been in the hospital, and he looked terrible," Davis says sadly. "He had lost a lung and he had lost a lot of weight. One thing about Walt—he was interested as long as you could keep showing him something. So I kept showing him drawings of (a project) I was working on. He laughed and enjoyed them."

The two men and some others then left Davis' office to review another project, but came back a few minutes later because Walt felt ill.

"I stopped back in my office. Walt went down the hall about 50 feet. Then he stopped and turned and looked at me, and said, 'Good-bye, Marc.' That was a killer. I'd never heard him say 'Good-bye'—it was always something like, 'See you later.' I was afraid."

At the time of Walt's death, Davis says, "He'd had about a half dozen things going on at one time. He was so interested in improving movement within cities—he wanted a PeopleMover, say, in downtown Los Angeles.

"He was a fascinating guy with a lot of ideas," he adds. "There's never been anyone like him."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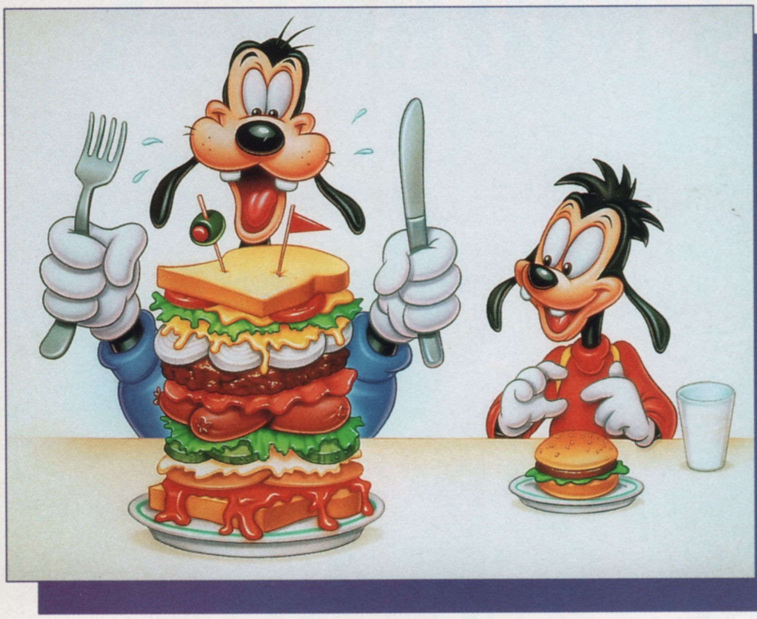
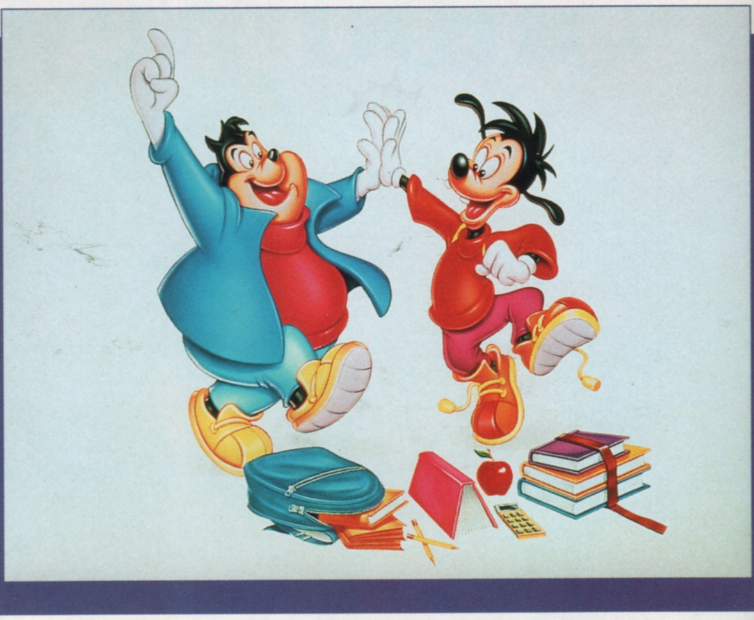




GOOFY TO THE MAX

Fall In with Goof Troop

Hold on to your hats...a brand new TV dad just moved into the neighborhood. Joining the auspicious ranks of fathers who know best—which include such luminaries as Ozzie Nelson, Ward Cleaver, Jim Anderson and Heathcliff Huxtable—is none other than our own Goofy!

After more than 60 years in the film industry, Goofy is settling down in '90s suburbia with his own TV series, "Goof Troop."

Like his neighbor in the Disney Afternoon line-up, Darkwing Duck, Goofy is a single father coping with the daily perils of raising his offspring (in Goofy's case this is in the form of his son, 11-year-old Max), and life in general. Unlike Darkwing, Goofy has no secret agent gadgets to help him along life's rough road.

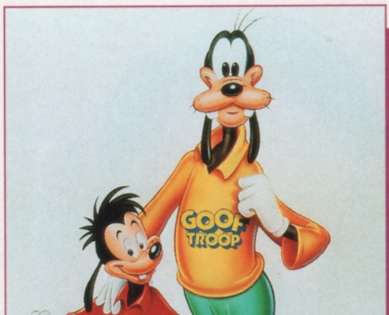
As for Max, his goal at this stage of his young life is to be totally cool. Unfortunately, at times those goofy genes predominate and he proves to be, much to his chagrin, very much his father's son. Along with his best friend, P.J., Max spends his days looking for adventure in the neighborhood—often with disastrous (and ultimately amusing) results.

P.J., by the way, may look familiar to die-hard Disney fans. He's the spitting image of his dad—a somewhat domesticated Pete, former nasty nemesis of Mickey Mouse in their earlier years. But, although married with children, Pete has not lost all of his "charm." He's now a loud-mouthed used car dealer obsessed with success and intent on putting one over on good old Goofy—who, naturally, doesn't even notice.

Rounding out the "Goof Troop" cast are Pete's wife, Peg, their daughter, Pistol, their dog, Chainsaw, and Goofy's cat, Waffles.

With "Goof Troop" scheduled for 65 half-hour episodes for The Disney Afternoon and an additional 13 episodes for ABC's Saturday morning line-up, Goofy will be talking more this season than he has in just about his entire career. That means lots of work for actor Bill Farmer, the voice of Goofy since 1986.

Aficionados of Goofspeak will have no trouble recognizing their hero. Farmer fashioned his Goofy voice after Pinto Colvig, the former circus clown who originated Goofy's famous laugh ("Hyuck!") back in 1932 and was the Goof's official voice for many years. Farmer re-created Colvig's laugh and sing-song delivery.



"But the hardest thing to learn was the Goofy yell," says Farmer.

The "Ya-ha-ha-hoooooiieee!" that accompanies Goofy's pratfalls was added to the repertoire post-Colvig, in the 1941 short "The Art of Skiing." It was originated by Olympic skier and yodeler Hannes Shrolle.

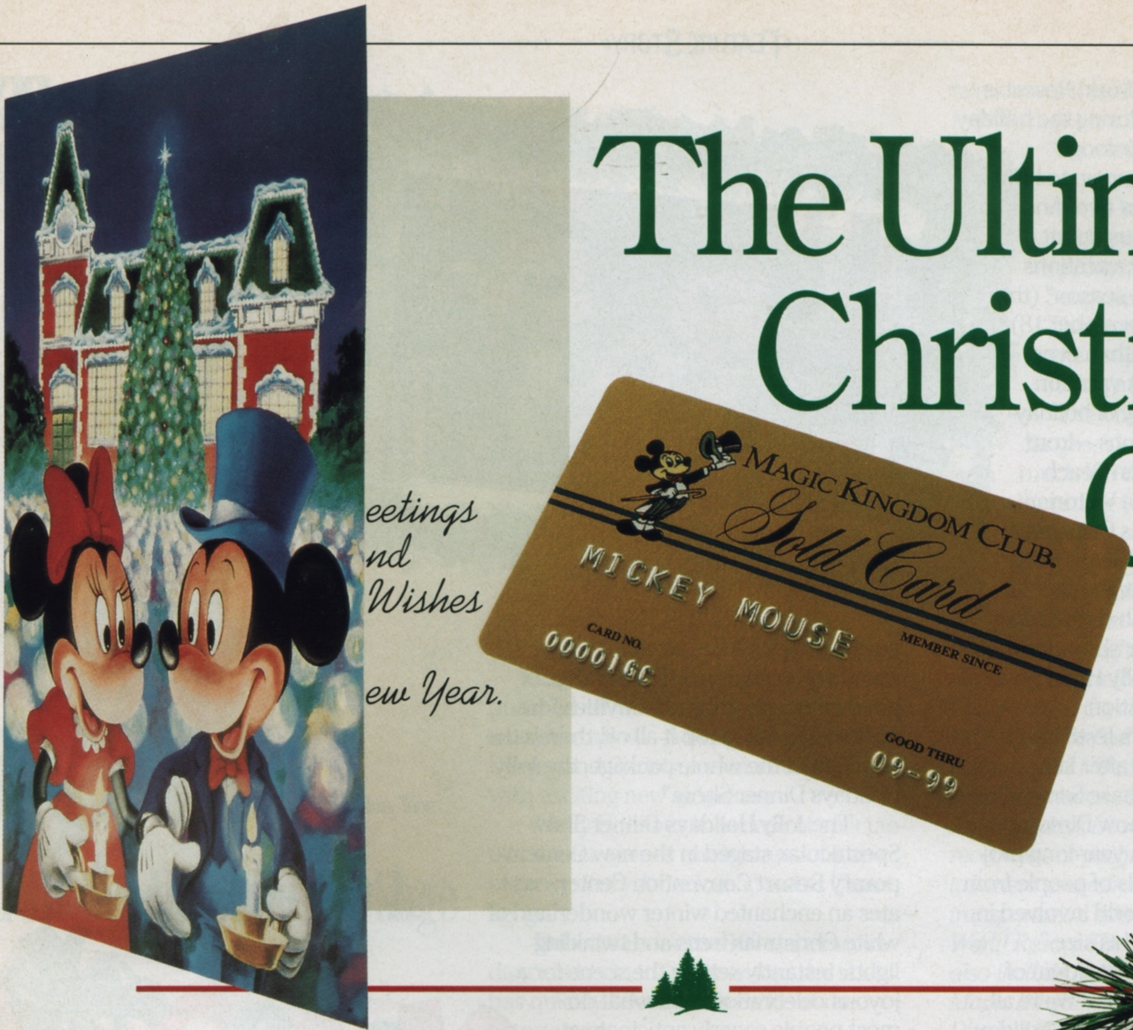
"In 'Goof Troop' we use that yell a lot," Farmer says, "and I've got to be able to vary the timing to fit whatever situation Goofy's in.

"Goofy moves through a wider range of emotions in 'Goof Troop' than he has in the past," Farmer adds. "He's got a son, he's got crazy neighbors, he's got to figure out how to program a VCR...so I've had to stay true to Pinto Colvig's original voice, but take it into different areas and make it my own."

The setting may have changed, but Goofy himself has not. "Follow yer heart and keep tryin'" is still the motto he lives by. He may fall once in a while, but he *always* gets up. Hyuck!

Bowling for Hollers: *It's just another day at the bowling alley for the Goof Troop. As usual, no one but Goofy is surprised at his unorthodox technique. Oh well, a strike's a strike!*

The Ultimate Christmas Card



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'Tis The

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A Gift-Wrapped Walt Disney'

A visit to Walt Disney World Resort is always enchanting during the holiday season when even Scrooge McDuck has been known to hum a Christmas carol or two. And yet, with the glorious debut of Jolly Holidays last year, vacations during "the pre-season season" (this year, November 29 - December 18) are now more magical than ever.

The Jolly Holidays vacation packages offer a variety of holiday-themed accommodations—from Disney's Grand Floridian Beach Resort's re-creation of a Victorian Christmas to Christmas Cajun-style over at Disney's Port Orleans Resort. And after only one year, the special holiday activities, lavish decorations and spectacular dinner show are well on their way to making Jolly Holidays a Disney Christmas tradition.

Work on this year's festivities began in January, only weeks after last year's event took place. As Chase Senge, Creative Entertainment Show Director, explains, "Planning is a year-long project. There are hundreds of people from all over Walt Disney World involved in putting on something this size."

Vince Sikora, Vice President of Resort Operations, agrees. "We're all striving to make a memorable holiday season. We take the first three weeks of December when the Parks aren't very crowded yet, but all the decorations and festivities of the season are already in place. Then we add special events and entertainment.

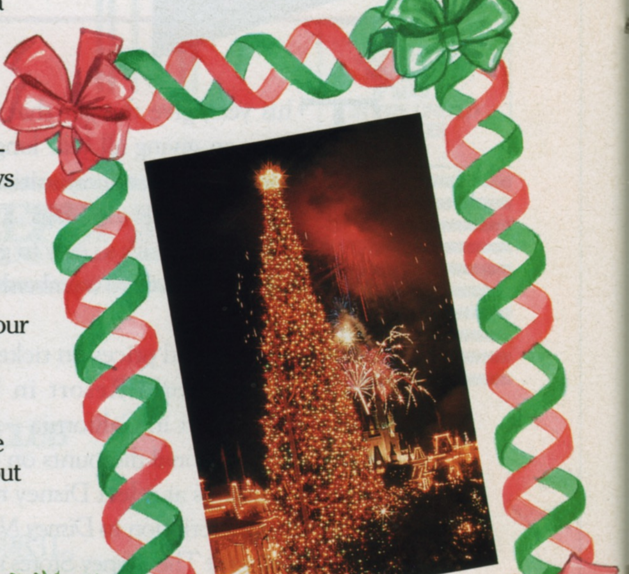
"We encourage Jolly Holidays guests to visit all the participating resorts to experience the full range of holiday receptions and festivities," he explains. "And, to top it all off, there's the highlight of the whole package, the Jolly Holidays Dinner Show."

The Jolly Holidays Dinner Show Spectacular, staged in the new Contemporary Resort Convention Center, creates an enchanted winter wonderland of white Christmas trees and twinkling lights, instantly setting the scene for a joyous celebration. And what do most people eagerly anticipate at their Yuletide table?

"We don't want to disappoint anyone, so we serve a traditional holiday menu with all the trimmings," says Banquet Chef Don Muszalski. "Our family-style meals include a platter of roast turkey, sweet potatoes and hot apple cobbler topped with fresh whipped cream." Be sure to loosen your belt before you come to this table, though—it's an all-you-can-eat feast!

"Last year was the first year for Jolly Holidays," Muszalski recalls. "We knew it was going to be a challenge, but it was exciting. We had never done anything like it before at Disney."

Cooking for over 1,000 hungry guests each show could easily turn into chaos. But Muszalski and his team have everything under control. A quick peek behind the kitchen doors reveals more than 25 Cast Members busy preparing 60 gallons of gravy and 160 pounds of sweet potatoes for each feast, to accompany the main attraction—more than 2,000 roasted turkeys in all.



Season for
lly
DAYS

By Lisa Yee

World Resort Vacation Package

Once the Christmas feast has been polished off, it's time to sit back and enjoy the show—a lively assortment of Disney and Christmas standards mixed with exciting new elements.

"Jolly Holidays is a revue of spectacular winter scenes reminiscent of turn-of-the-century Americana," notes Chase Senge.

Rehearsals for the 100 singers and dancers begin in October, and the show has quickly become a favorite of the entertainers.

"There's a lot of emotion in it," Senge explains. "We get a chance to be more sentimental. We don't often have that opportunity in the Parks since the entertainment is primarily outdoors. But here we can create moments like the beautiful ballet scene which is accompanied by a singer's a cappella rendition of 'I'll Be Home for Christmas'."

There's plenty of energy and lots of laughs sprinkled throughout the Jolly Holidays Dinner Show as well. After all, what would a Disney Christmas be without Mickey and Minnie and their friends? (Word has it that even the Country Bears take time off from their winter hibernation to make a surprise appearance!)

"The thing about the show is that it leaves you feeling uplifted," Senge points out. "I'd talk to guests who said they walked away feeling good about the world."

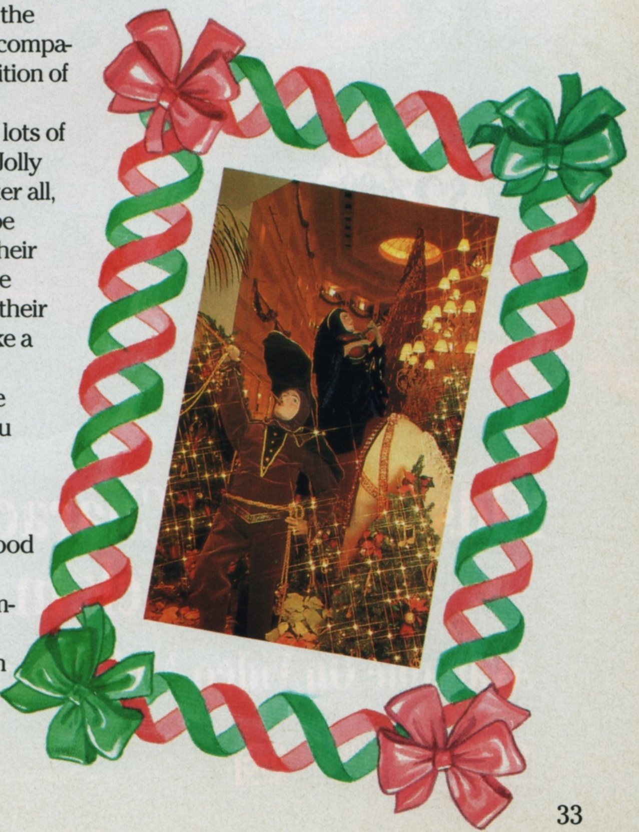
Jolly Holidays combines the best Christmas festivities of both the Parks and Resorts. For the dinner show alone, it takes more than 300 Disney Cast Members to make it a treasured memory.

"It's a lot of work," Muszalski concedes, "but we all go home happy. How can you help it with the spirit of the holidays all around you?"

Senge sums it up like this: "This is one of the most enjoyable projects I've worked on during my years at Disney.

"The only problem is," he laughs, "Jolly Holidays is so much fun that now I find myself humming Christmas tunes in June, July and August!"

Jolly Holidays vacations are available in two-night, three-night and four-night packages at the Grand Floridian Beach Resort, Yacht and Beach Club Resorts, Contemporary Resort, The Disney Inn, or Port Orleans Resort. Prices range from $139 - $519. Included with the accommodations are admission to the Jolly Holidays Dinner Show, holiday receptions at each resort with live entertainment and refreshments, and free transportation throughout the Walt Disney World Resort. The four-night packages also include unlimited admission to the Magic Kingdom, EPCOT Center, the Disney-MGM Studios Theme Park, and Pleasure Island. For information and reservations, call (407) 827-7200, or a local travel agent. Magic Kingdom Club Members, please call (407) 824-2600, ext. 72.



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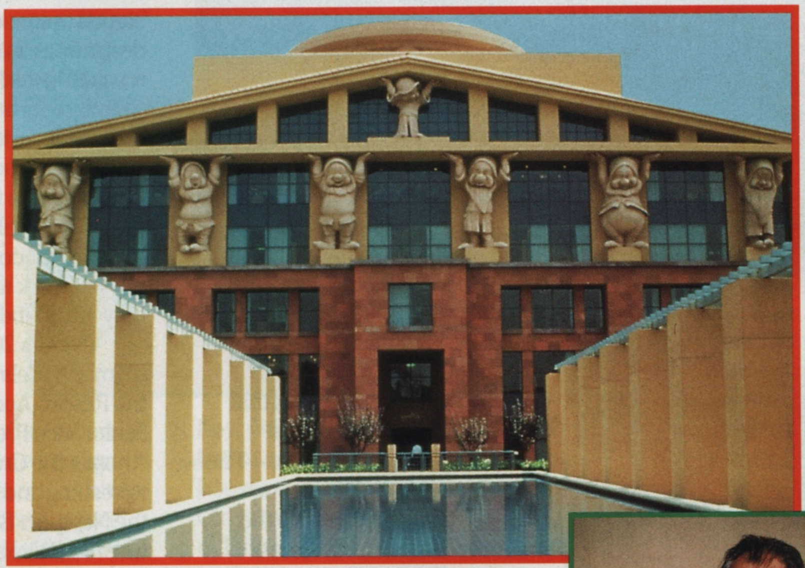
E-Ticket ARCHITECTURE

Fantasy Cityscapes by Disney

By Ryan Harmon

Once upon a time there were Disney Theme Parks and there was the real world. One day the real world realized that it could be more like a Disney Theme Park. That same day, Disney realized that it could construct fanciful buildings outside its Theme Parks.

Soon there were giant dwarfs in Burbank, pueblos in France and enormous swans and dolphins on the Orlando skyline. In every corner of the world there was architecture by Mickey Mouse. And everyone lived happily ever after.



Team Disney in Burbank, California.

If you've ever wished upon a star, then you know that fairy tales really can come true. And this tale has its foundations planted firmly in reality.

In the eight years since Michael Eisner and Frank Wells took charge of the house that Walt built, The Walt Disney Company has transformed itself from a builder of Theme Parks to one of the most ambitious patrons of serious architecture in the world. As serious, that is, as a mouse could ever be...

It's a Disney World After All

People flock to Disney Theme Parks to participate in the grand show—to walk down a three-dimensional version of a favorite film and be comforted by Disney versions of the real world.

So how does big-time architecture fit into all of this? One doesn't have to be a student of the art to look around and see that the world's pendulum has swung toward a much more "fun" and "escapist" style of architecture. From Las Vegas hotels to Canadian shopping malls, the world is slowly becoming a "Disney World," erecting its own castles, volcanoes and themed attractions in the unlikeliest of places.

As Chairman and Chief Executive Officer of The Walt Disney Company, Michael Eisner has played a personal role in the process, commissioning some of the world's leading architects to perform their magic using a Disney wand.

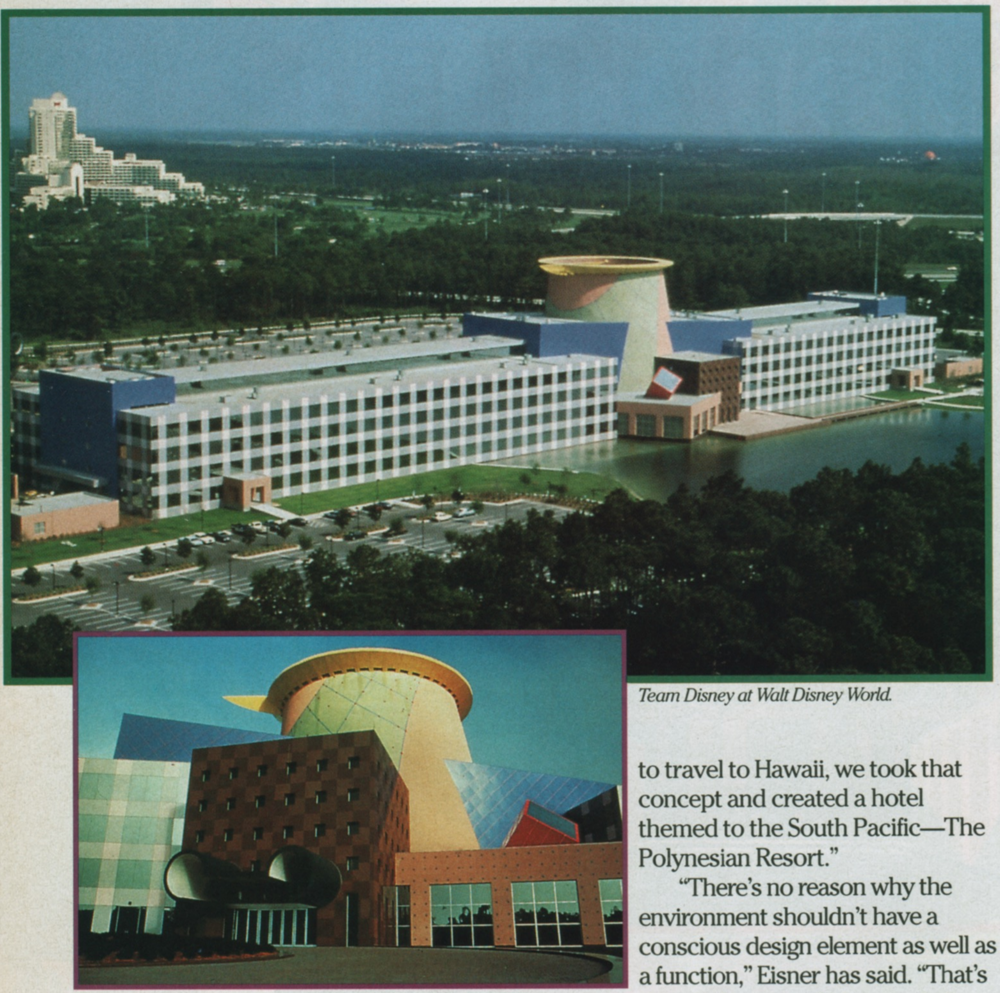
"Michael has always been fascinated with architecture," explains Wing Chao, Senior Vice President of Disney Development Company (DDC), the special division set up in 1984 to oversee all new development outside the boundaries of the Disney Theme Parks.

"At ABC and Paramount, Michael was able to create two-dimensionally," Chao continues. "But when he came to Disney, he finally got the opportunity to work in the third dimension."

The prolific Michael Graves.

Disney Development Company

The charter of Disney Development Company was to spearhead the search for architects who could bring a level of sophistication and taste to Disney hotels and office buildings. Driven by Eisner's enthusiastic fascination for architecture, DDC looked beyond the Imagineers, who were busy with theme park projects,



Team Disney at Walt Disney World.

toward outside architects who could appeal to a sophisticated consumer.

But Disney architecture also has unique needs that must be met.

"Every building must have a character, a story," says Chao. "We're creating photo opportunities and memories."

And just where do they get their ideas? According to Chao, a small group of Disney executives including himself, Eisner, Frank Wells (President and Chief Operating Officer, TWDC), and DDC President Peter Rummell, come up with the themes.

"We want to create hotels based on where people love to travel," Chao continues. "For example, since people love to travel to Hawaii, we took that concept and created a hotel themed to the South Pacific—The Polynesian Resort."

"There's no reason why the environment shouldn't have a conscious design element as well as a function," Eisner has said. "That's the whole point of what we do."

Let's take a look at just what Disney has done...

California

Some Burbank, California, residents were happy, while others were grumpy about Dopey's rise to the top of The Walt Disney Company's corporate headquarters. Renowned post-modernist New Jersey architect Michael Graves designed the 334,100-square-foot building that features Snow White's Seven Dwarfs (not so dwarfish at 19-feet tall), made to look as if they are holding up the roof of the five-story office building.

Known as the *Team Disney* building, the orange-colored structure boasts a massive rotunda behind a Greek temple-inspired facade. Tons of reddish sandstone blocks were imported from India to cover the controversial creation honoring Disney's first full-length animated motion picture.

Florida

The Walt Disney World Resort has been a haven for innovative architecture since its debut in 1971. The appropriately named Contemporary Resort was designed as an extension of nearby Tomorrowland in the Magic Kingdom. This recently refurbished A-shaped hotel was constructed with pre-fabricated rooms, already furnished and decorated when they were lifted into the main structure by crane.

The Hotel recently added a 90,000-square-foot convention center designed by New York architects Charles Gwathmey and Robert Siegel and associates.

Over its 20-year history, a number of themed hotels have popped up around the Resort. According to Bob Shinn, Senior Vice President of Development, "there's the Grand Floridian—nostalgic, refreshing and romantic, (designed by the Newport Beach, California architecture firm Wimberly, Whisenand, Allison, Tong and Goo). There's the Caribbean Beach—fun and colorful. There's Dixie Landings—people love the South."

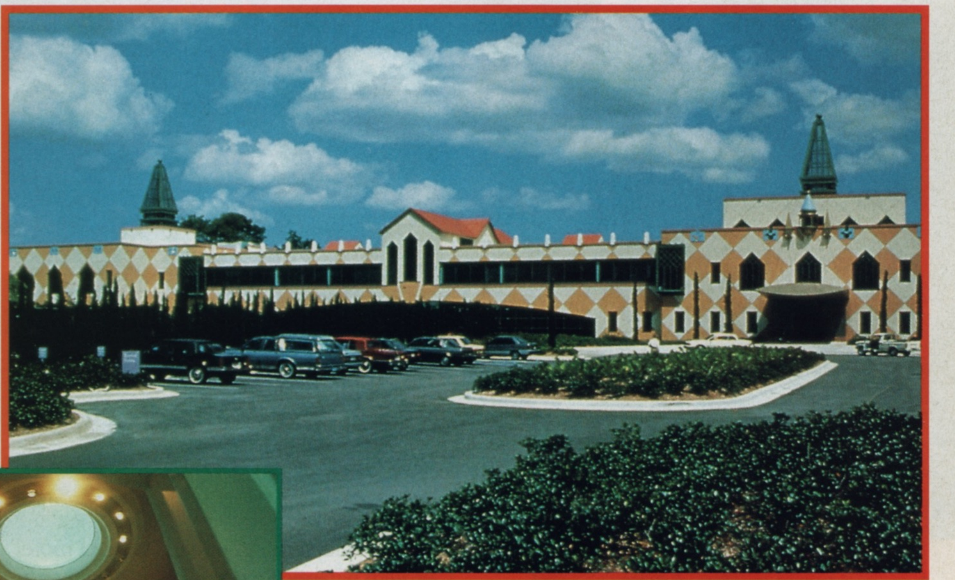
In designing the Walt Disney World Swan and Dolphin Resorts, Michael Graves wanted "theming" that Disney hadn't used. Both hotels feature simple geometric shapes, with interiors made up of Graves-designed fabrics, carpets, murals, fountains, chandeliers, lamps, tables and chairs.

Every detail of the Walt Disney World Casting Center, designed by Robert A.M. Stern, says "Disney," from the initial image of a casteilated bridge seen from the highway, to decorative Mickey Mouse ears that double as drain spouts. The entrance is covered by a sleek Tomorrowland-inspired airplane wing canopy. The bronze

door handles come straight from the talking doorknob in "Alice in Wonderland."

Just down the road from the Casting Center is the Florida counterpart to the Team Disney building in California. This one was designed by Japanese architect Arata Isozaki, who also recently completed the Sant Jordi Sports Palace in Barcelona.

Two of the building's most striking touches are a 38-foot-wide entry canopy shaped like Mickey Mouse ears and a 50-square-foot red-bordered glass cube that appears to have fallen like a meteorite and stuck in the roof of one vast office. The cube is actually an enormous skylight.



The Casting Center at Walt Disney World.

The building's most dramatic focal point is a vast cylindrical dome—120 feet tall by 120 feet wide at its base—purported to be the world's largest sundial. The cylinder's floor is paved with river stone to handle run-off on rainy Florida days.

In addition to the New England coast-style Yacht Club and Beach Club Resorts, Robert A.M. Stern has also completed design work on the Boardwalk Resort, a vintage Atlantic City development on a lagoon that will include arcades, a ferris wheel and a 500-room hotel.

The Port Orleans Resort, themed to New Orleans' French Quarter, and the Dixie Landings Resort, inspired by bayou houses and plantation mansions of the Old South, opened earlier this year, as did the Bonnet Creek Golf Club, designed by Gwathmey, Siegel & Associates.

Robert A.M. Stern and his Yacht and Beach Club Resorts at Walt Disney World.

Coming up in the mid-to-late '90s are Peter Dominick's Fort Wilderness Lodge, Antoine Predock's Mediterranean Resort, and a resort inspired by the Greek islands.

France

December 6, 1990, Espace Euro Disney opened its doors to the public in Marne la Vallee, France. Designed by Robert A.M. Stern, the Euro Disney preview center was topped by a huge cone-shaped wizard's hat, with interiors themed to the Sorcerer's Apprentice sequence of "Fantasia."

"Just 16 months later, on April 12, 1992, a whole new vacation destination was unveiled in Europe," says Phillipe Bourguignon, Senior Vice President and General Manager of Euro Disney Development. "The Euro Disney Resort introduces Disney magic to the European continent."

In addition to the latest Disney Theme Park, the resort features six hotels—themed to regions of America—and assorted nightspots.

Stern created the shingle-style Newport Bay Club, an 1,100-room structure with a monumental colonnade in front and a rambling lakefront porch accentuated by turquoise gambrel roofs.

When Michael Graves was designing the Hotel New York, he interpreted the city's diverse architecture in a hotel with three parts: Rockefeller Center, Grammercy Park, and Central Park.

Stern's second Euro Disney hotel, the Cheyenne, re-creates a Western movie set—1,000 hotel rooms distributed among the false front buildings that line a dirt main street that runs through the center of "town."

Antoine Predock, architect of the Santa Fe Hotel at Euro Disney Resort.

Antoine Predock, one of the leading architects of the Southwest, designed the Santa Fe Hotel with five Discovery Trails, where plantings, sculpture and artifacts create a series of thematic courtyards inspired by Wim Wenders' film, "Paris, Texas." The trails surround a collection of cast-in-place concrete "pueblos."

French architect Antoine Grumbach designed the 1,000-room stone and wood Sequoia Hotel, inspired by America's National Parks. The environmentally correct structure is a tribute to mountain lodges of the Western United States.

For the very first time, guests have the opportunity to spend the night in a Disney Theme Park. The Victorian-style, 500-room, pink-turreted Disneyland Hotel, designed by Disney Imagineers with DDC, sits above the entrance to Euro Disneyland.

Just outside Euro Disneyland is Festival Disney—Frank Gehry's entertainment center, where a gridded ceiling of suspended lights illuminates a midway of restaurants, stores, and Buffalo Bill's Wild West Show.

What's Next?

"It's just as expensive to build badly as to build well," Michael Eisner once told a group of reporters. And according to some critics, Disney has done both in recent years.

But apparently Disney executives are pleased with the eclectic results.

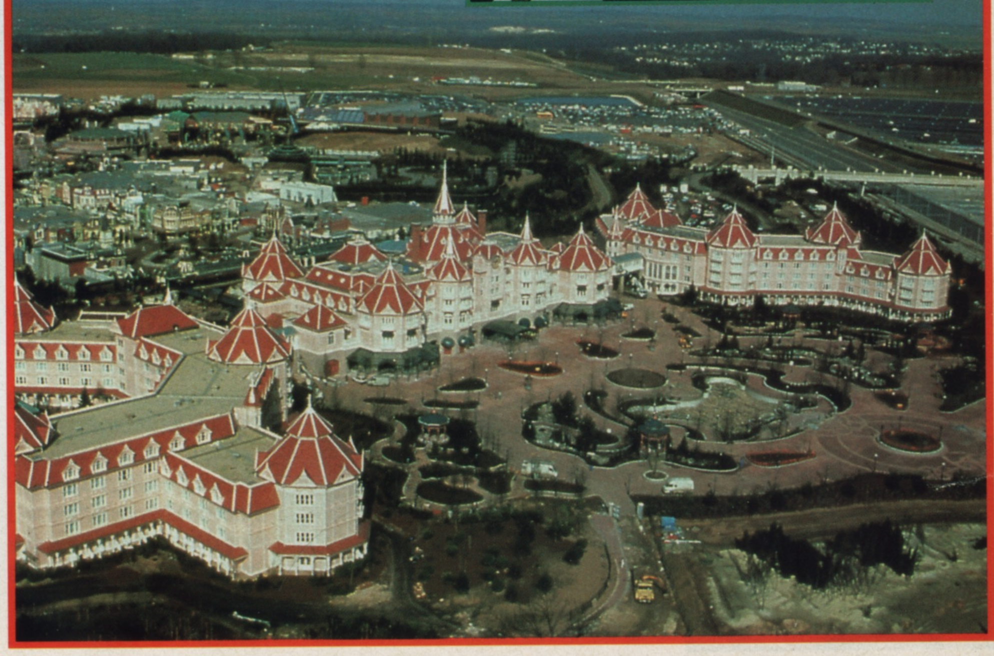
A kitschy Americana budget motel with gigantic iconographic entrances in the shapes of football helmets, teepees, and even a cowboy boot, is just one new concept currently on the drawing boards.

At company headquarters in Burbank, California, Robert A.M. Stern is designing a new building to house the Feature Animation department, and Arata Isozaki is working on a new employee center. Frank Gehry is also scheduled to design a new administration headquarters for Disneyland in Anaheim.

As architecture and entertainment continue to collide, the real world and the Disney world are becoming so intimately intertwined that it is becoming difficult to determine which is which. It's a union that already means a lot for Disney, and may mean even more for architecture. Apparently, Walt's observation about Disneyland has found its way into the "real world": the magic will continue "as long as there is imagination left in the world."

EURO DISNEYLAND

Jerry Allison contributed to The Disneyland Hotel at Euro Disney Resort.



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ROY E. DISNEY: Charting a Course for Animation

By Anne K. Okey

Roy Edward Disney is currently Vice Chairman of the Board of Directors of The Walt Disney Company and heads the Studio's expanding Animation Department. His office at the Studio in Burbank, California, was first occupied by his famous uncle.

The son of Roy O. Disney and nephew of Walt, Roy Disney has a lifelong commitment to the Company. From the mid-'50s through 1977 he served in various capacities including writer, director, producer and Vice President. He became a member of the Board in 1967.

Disney concurrently maintains outside business interests. He is Chairman of both Shamrock Holdings, Inc., and the general partner of Trefoil Capital Investors L.P. Shamrock owns, through subsidiaries, two television stations and 15 radio stations, real estate interests and other investments, including Music Plus in California and Sound Warehouse, Inc., in Texas. Trefoil, among its other investments, holds a one-third interest in L.A. Gear, Inc.

A dedicated ecologist and conservationist long before it became fashionable, Roy Disney prefers to take his leisure in the great outdoors—particularly on the high seas where he is an avid yacht racer.

DN: Growing up as a Disney, did you always know you would work here one day?

RD: Really, I grew up as a kid in love with airplanes. We moved here when I was pretty small. We lived right under the Burbank Airport.

During World War II they were turning out P-38s and B-17s and Lockheeds—like one a day out of that place. I was forever looking at the airplanes flying over there, and I thought that's what I wanted to do for a living.

DN: What happened?

RD: I went to college and I majored in engineering for a couple of years—until I discovered that calculus and I were *not* compatible. In the process of trying to find something that I could major in and graduate from college, I ended up in English, in particular, creative writing, simply because I knew I could pass.

DN: And after graduation?

RD: When I got out of college I had a couple of jobs around Hollywood. The first one was for NBC, this was in the early days of television, about '52 or '53.

DN: How did you make your way back to Disney?

RD: Jack Webb was here on the lot making "Dragnet" and they took me on as an apprentice film editor. When they laid me off at the end of the season, all I had to do was walk next door to the guy that was running Disney's editing department and say, 'Do you have a job for me?' And sure enough he did. So I wound up as an assistant film editor on some of the earlier nature films.

DN: We've always heard that Roy was the financial end of the business and Walt was the creative.

RD: That's quite accurate.

DN: But you seem to have gone in the direction of your uncle rather than your Dad.

RD: All those years I watched my Dad have to deal with the business side of the business, worrying that you not only had to make movies, you had to *sell* them. And even before that you have to go out and find the money at the bank to make it possible to make them. So I understood both sides of the business.

If you gave me a choice on any given day, I'd much rather be on the *making* side of movies.

DN: How did you progress in those first years?

RD: I kind of fell into the nature films. In 1960-61 I had been a cameraman, worked in the editing department, done a lot of writing, and been a production supervisor. I worked under Winston Hibler, who was the "voice" of the True Life Adventures. He taught me a lot.

Finally, one day, I thought to myself, you know, I know how to do these now. And I walked into Walt's office and I said, "Why don't you let me give one of these a try?" I was ready with all kinds of philosophical arguments about it. He just said, "O.K., go ahead." And that was literally the extent of the conversation.

I had to go out, write myself a script, and produce this first show which we called "An Otter in the Family" for the Sunday night television show. It was a nice little show. That started me doing my own stuff.

DN: **What were some of your favorite projects?**

RD: Up until I left the company in 1977, I must have made 25 to 30 of these TV stories for the Sunday night shows. They were all about animals or animals and people.

My concern when I was doing them was ecology and conservation.

We did one show in particular that I'm still extremely proud of—"Varda, the Peregrine Falcon." This was about a falcon from Alaska. We followed the migrations, the life cycle of the bird.

It so happened that this was at the very height of the DDT crisis that was killing off an awful lot of these birds. We managed to wangle that aspect into the story. We had a huge, monstrous ratings on that show—the best we ever had for one of the Sunday night shows. About two years later they outlawed DDT.

We always felt we had some responsibility in that. Not that there weren't other people talking about it. We had a lot of people watching that show; we figured we had something to do with it.

DN: **Why did you decide to leave the Company in 1977?**

RD: Well, after Walt was gone, and my Dad was gone—it was 1971, I stuck around for a few more years. But I didn't feel that the Company was paying much attention to the film business. And, of course, you can look back and see that we were not doing well in those days.

I was not happy any more, and I quit. I stayed on the Board—which was critical.

I just figured that one day this Company was going to be in trouble. The day was going to come when we could make some changes. That's what happened in 1984.

DN: **How did you get where you are today?**

RD: We had a board meeting right here in September 1984. We elected Michael and Frank. Then we had a luncheon party, after which, as we were getting up to leave, Michael looked at me and he said—because we literally had not talked about this during all that struggle—he said to me, "What do you want to do around here?"

I could have said, "Take care of my investment; I'll retire."

DN: **Why didn't you?**

RD: I knew at that moment that nobody coming in—from Paramount, the outside, or wherever—would have a clue about animation. How it's done, what the potentials of it are, who the people are that are there—who I *knew* were unbelievably insecure. So I said, "O.K., why don't you give me the Animation Department?" which I've been involved with ever since.

DN: **How did you begin to turn things around?**

RD: Luckily, there were still a lot of very, very good people there, not the least of which were the guys that were concerned with the technology end of it.

A couple of them came to me and said, "We've been looking at using computers to do a lot of the post production"—meaning the inking and painting and the compositing of inking and painting, as well as the backgrounds—"We think we can make a machine that will do that—and do it better than by hand."

Because it all happened so quickly, I managed to talk Frank Wells out of an enormous amount of money. Another year later it probably wouldn't have happened. So we got started on this CAPPS (Computer Assisted Post Production System).

That system just won a Technology Academy Award last year for all the guys who worked on it, which we're very proud of.

DN: **What are the capabilities of this system?**

RD: Without it we could never have made, for instance, the ballroom scene in "Beauty and the Beast." When the camera does that great big swing up around the room and back down—that all existed in the mind of the computer. You can't paint that kind of a background on a flat piece of paper.

So that was enormously exciting. That's the first time I remember sitting in an audience and hearing everybody just gasp. And not only that, but to react so extremely well to the movie.

That's just the tip of the iceberg of what we can do with this stuff. That's the most exciting thing of all to me—that whatever we can think of to do, that's going to help tell the stories we're telling better.

DN: **Is this a kind of "next step" to the multiplane camera?**

RD: This is the next step, yes. The multiplane camera gave us an ability to see things in a much more third-dimensional way. But it was, through the years, much more expensive to make a shot.

With the multiplane camera you were moving as many as nine levels of glass—each of which had part of the background painted on it. So you were not only faced with all the questions of dirt and fingerprints and such on the glass, but one mistake half way through that scene and you had to go right back to point A and start the whole thing over again.

DN: Did that happen often?

RD: Oh yeah, especially in scenes which were incredibly long, like that one down through the forest that opens "Bambi."

And there *is* a mistake in that. If you look *real* close you will notice that it finally ends up over a waterfall, back in the distance. And the waterfall jumps around several times. You'd never see it if you weren't looking for it.

DN: In the new animators, do you feel you have an equivalent of Walt's "Nine Old Men"?

RD: Yes. We've got our 30 or 40 young men right now. Many of them have been to Cal Arts and have learned a great deal from some of our "greats" who have spent some of their time as instructors at Cal Arts.

If nothing else, there is a tremendous tradition looking over your shoulder. You've got to be that good, you know. You've got to remember what our own traditions are and keep doing our best to live up to them.

DN: Do you think these young animators feel up to the task?

RD: The fact that "Beauty and the Beast" was nominated as one of the five best films of the year, I think, did more in one fell swoop to give everybody there a kind of confidence—because "Little Mermaid" didn't get that, and "Little Mermaid" was really an awfully good show, too.

Nor did "Snow White" way back in 1937 when it first came out. And it was the "Indiana Jones" of its year—the highest grossing film of the year. And yet, the Academy looked at it and said, "I don't have a place to put this—a category to put it in. Because it's not a live action film, it's a cartoon."

DN: How do you feel about your films being labeled "cartoons"?

RD: We hate the use of the word "cartoon." It's animation and it is an art form.

DN: After the tremendous success of the last two films, do you think you can keep up the momentum?

RD: You've got to keep trying. The awful truth about this business is that you're only as good as your last film.

But there's tremendous enthusiasm—from Jeffrey Katzenburg and Peter Schneider—and me, of course—all the way through the organization, because we've been not only artistically successful, but financially as well.

DN: How do you think "Aladdin" compares to your last hit?

RD: You can't compare "Aladdin" in any way, shape or form to "Beauty and the Beast" because they're such different concepts. "Aladdin" is much more of a comedy; it's set in quite a different way; its style of animation is considerably different. You'll see it has a different look about it. And so, they're apples and oranges.

In terms of making comparisons, I wonder if it will do as much business—whew, it's got a long way to go to do that! But it will do well. I feel terrific confidence with it.

DN: In the past, Disney has had more success with its female leads. Will this be a problem for "Aladdin"?

RD: Aladdin is going to stack up pretty well. He's a pretty strong character. But so is the girl—Jasmine, who is the Sultan's daughter. She's got a mind of her own, too.

But, then, we've got the Genie, too. He's another dimension entirely...you'll have to see him to know what I mean.

DN: How do you feel now about some of the films you produced when you first took over the Animation Department?

RD: The story for "Mouse Detective" existed in '84 when we all walked in the door. John Musker and Ron Clements had been working on the story.

It just came out in re-release last summer (1991). One of the guys who worked on it, and was at that time just finishing up on "Beauty and the Beast," went to see it. He came back and said, "You know, that was like going back and reading my old high school theme paper."

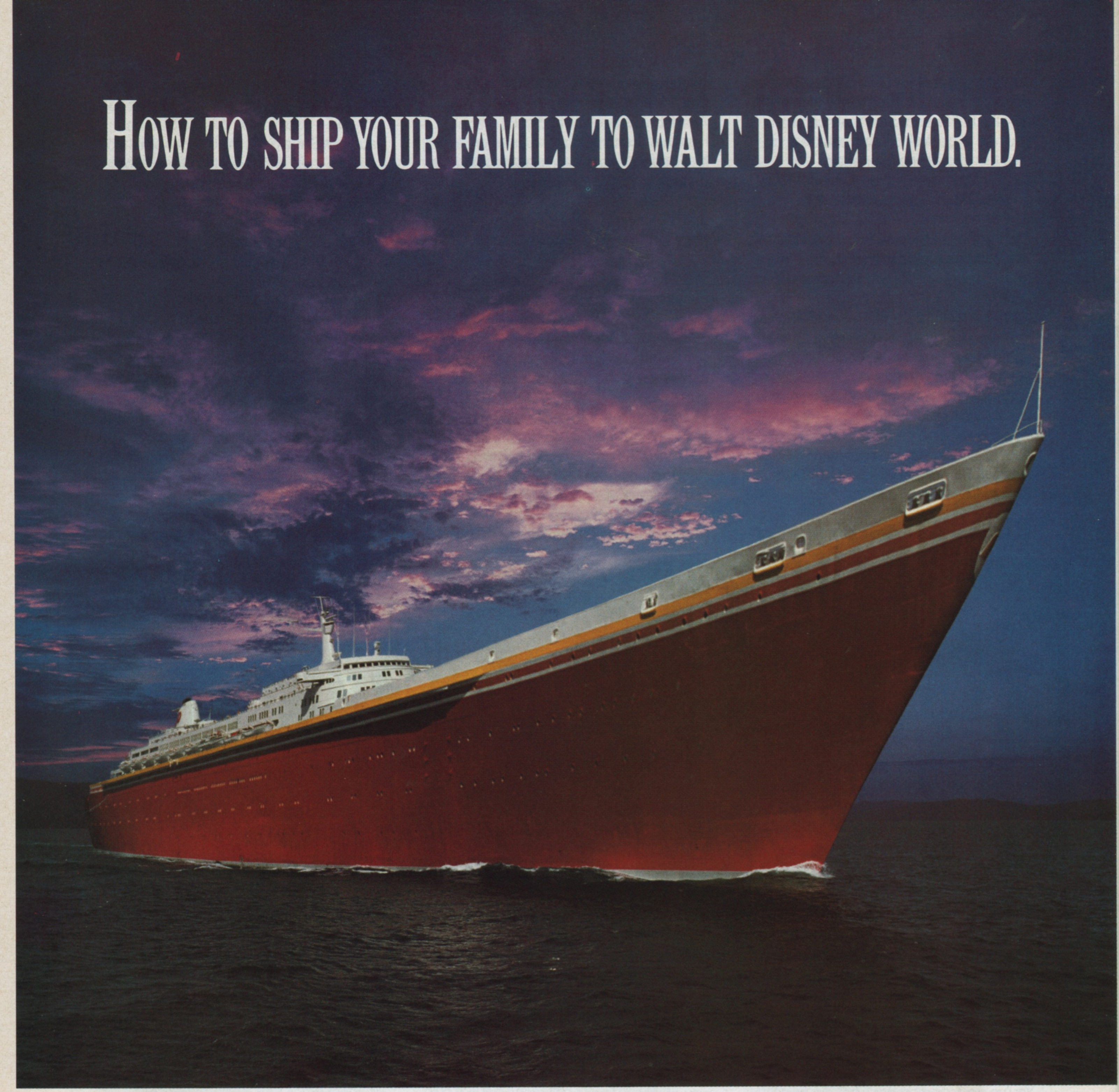
We thought it was pretty good when we were making it. But when you look at it now, in light of the numerous steps forward that we've made—in every way... it's still a good movie, though. So is "Oliver."

You look at "Oliver" now, you say, "Gee, we can animate better, there are a zillion things we can do better now."

DN: Why do you think people reacted so overwhelmingly to these last two films?

RD: It certainly had a lot to do with the music. I think, while we brought in several musicians while we were doing "Oliver," there wasn't a central vision to the music. It was more of, "well, here's a place you could put a song."

Whereas when we brought in Howard Ashman and Alan Menken to do "Mermaid"—of course they did "Beauty" as well—the music was part of the story.



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Howard, in particular, had a really strong story sense, as well as being an enormously talented lyricist. He had a tremendous amount to do with that whole film, not just that one facet of it.

DN: They also worked on "Aladdin," didn't they?

RD: I think there are three of their songs still in "Aladdin." The story of "Aladdin" kind of metamorphosed and a couple of the songs that had been written earlier didn't work with the story any more. That happens.

Since then (Ashman's death last year), Alan has been working with Tim Rice to write several new songs for "Aladdin."

DN: What's happening with "Fantasia Continued"?

RD: The concept that Walt had in the beginning was that "Fantasia" was going to be a road show—it would play in this one theatre forever. And as time went on, he would make a new piece and take one of the old ones out so that, say, five years down the line you'd go in to see "Fantasia" and it would be all new pieces.

You can look at that as a wonderful way to experiment with characters, techniques, storylines that didn't have to carry the whole movie; do little, short, itsy-bitsy comic pieces you find interesting—like the little mushrooms. That was only a minute and a half long, but sort of *a tour de force* for the animator (Art Babbitt).

What we're looking at doing now will be somewhere around 90 to 100 minutes long, of which 30 minutes will be new animation. We're just getting started on that now—five new pieces, some longer, some shorter.

DN: New music as well?

RD: With all new music. We are in the process now of looking for, number one, a conductor. And then, number two—hopefully immediately following that—what orchestra we want to use. Every good orchestra in the U.S. has written to us and said we'd love to work with you on it—including the Philadelphia, which did the original music.

DN: What type of music are you looking at?

RD: All classical music. I have been extremely studious about not telling anybody what music we're talking about yet.

There's a couple of things that I think are going to be quite large and awesome and beautiful. And a couple of pieces that are there strictly to provide comedy.

We're trying to keep that sense, you know, that animation can do anything you want it to do.

DN: Will Mickey have a part in the new segments?

RD: No. Mickey is, as you know, occupied as the Sorcerer's Apprentice. There is one segment where we're going to use every other character in the whole history of the Company except Mickey. Mickey can't get there, you see, because of the other.

DN: Do you get personally involved in the creative process of the films?

RD: Yeah. Oh yeah. That's the fun of it!

DN: Your goal is to keep animation in the forefront, so what's coming up next?

RD: We know for sure that after "Aladdin" is a film which we're still trying to find a title for.

It's sort of a coming of age story of a young lion in the savannas of Africa. He lives with this pride and his father is king of the pride. And he has to grow up to be the next king. He has a lot of trouble along the way, of course. Elton John and Tim Rice are writing songs for that.

And then the next one after that is the story of "Pocahontas," which is the first coming together of the Pilgrims and the Indians. Pocahontas was kind of the go-between and the love interest between those two otherwise warring factions.

DN: Will you be doing any more animated features based on the traditional fairy tales?

RD: I think the next one after that may be one. It's one we sure want to do—which is Swan Lake, using the Tchaikovsky music.

You've got to keep doing it differently. First of all, the animators get tired of doing the same types of characters and the same types of stories. Every time you do one you want it to be a new challenge to them. And that's easy to understand.

DN: How does today's animation compare to what was done in the early days of the "classics"?

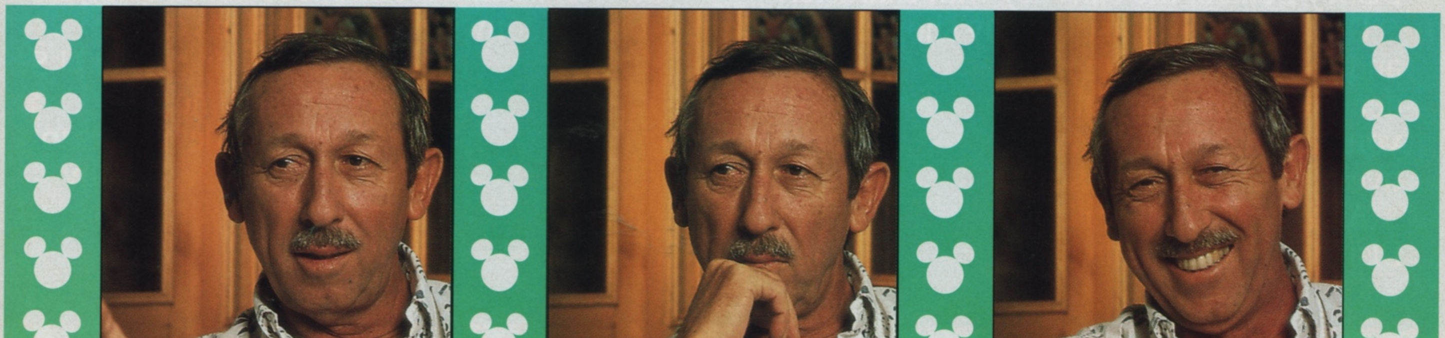
RD: That depends on who you talk to what kind of an answer you get!

We had a wrap showing (of "Beauty and the Beast") last December, just for ourselves—all 700 of us. And some of the veterans, the last few of Walt's "Old Men" were with us.

We got out at the end and we said, "Well, guys, what do you think?" And we were all set to hear some pretty nice things.

They all said, "Well, it's almost as good as what we used to do."

We didn't argue. We figured that was the best reaction we were going to get!



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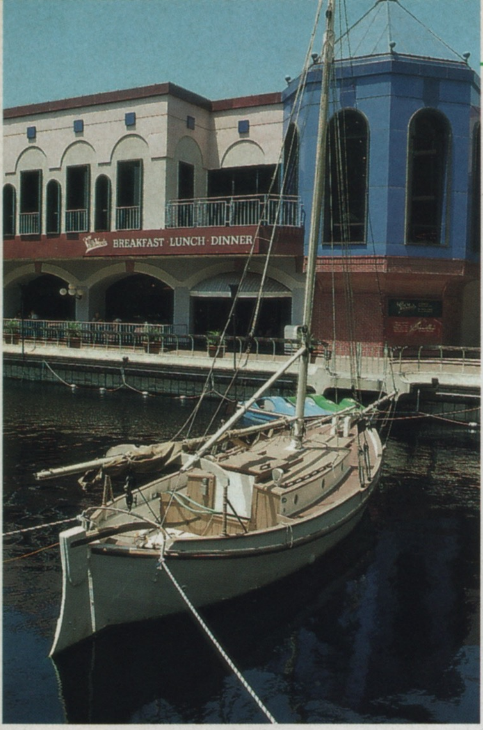
DNX 92



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With a little practice, anyone can acquire that "Italian attitude." Why not start with these especialities from Caffè Villa Verde?

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Marinara Sauce

Ingredients

Diced tomatoes	*1-1/2 cups*
Tomato sauce	*4 cups*
Onions, finely chopped	*3/4 cup*
Garlic, finely chopped	*2 tbsp.*
Olive oil	*2 tbsp.*
Oregano	*pinch*
Thyme	*pinch*
Basil	*pinch*
Sugar	*pinch*
Salt/pepper	*to taste*

Method

Sauté garlic and onions in olive oil until lightly brown. Add tomato sauce and diced tomatoes, simmer for 15 minutes, stirring often. Add remaining ingredients and continue simmering for 15 minutes. Adjust seasonings to taste. Yield: 6-8 servings.

Garden Lasagna

Ingredients

Lasagna noodles	*16 oz.*
Marinara sauce	*1-3/4 cups*
Carrots, julienne	*1-1/3 cups*
Mushrooms, sliced	*1 cup*
Zucchini, julienne	*1-1/3 cups*
Yellow squash, julienne	*1-1/3 cups*
Fresh spinach	*1 cup chopped frozen or 3 fresh leave bunches*
Jack, Provolone, and Mozzarella cheeses	*1-3/4 lb.*
Ricotta cheese	*8 oz.*

Method

Cook noodles in salted, boiling water until al dente, cool immediately. Spread 1/4 cup Marinara sauce over the bottom of a 9"x9" baking pan. Place one layer of noodles over sauce until covered. Spread 1/2 cup sauce evenly over noodles. Add 1/2 lb. mixed cheeses evenly over sauce. Add mushrooms and zucchini over cheeses. Add a layer of noodles over vegetables. Spread 1/2 cup sauce over the noodles, then sprinkle 1/2 pound of mixed cheeses over sauce. Now add yellow squash over cheese. Add ricotta cheese over squash. Add remaining noodles over ricotta cheese. Now add 1/2 cup of sauce over pasta. Finally, add spinach and carrots over sauce. Top with remaining shredded cheese. Cover with plastic and aluminum foil and bake in oven, pre-heated to 350 degrees, for 45 minutes.

Basil Pesto Sauce

Ingredients

Fresh basil leaves, stripped from their stems, coarsely chopped and tightly packed	*4 cups*
***or** Fresh, flat-leaf Italian parsley coarsely chopped*	*2 cups*
with dried basil leaves	*2 tbsp.*
Salt	*1 tsp.*
Freshly ground black pepper	*1 tsp.*
Finely chopped garlic	*2 tsp.*
Finely chopped pine nuts (or walnuts)	*4 tbsp.*
Olive oil	*2 cups*
Freshly grated imported Romano or Parmesan cheese	*1 cup*

Method

Basil Pesto in a blender: Combine the coarsely chopped fresh parsley and dried basil, salt, pepper, garlic, pine nuts or walnuts and 1 cup of olive oil in the blender jar. Blend them at high speed until ingredients are smooth, stopping the blender every five or six seconds to push herbs down with a rubber spatula.

It should be thin enough to run off the spatula easily. If it seems too thick, add in as much as 1/2 cup more olive oil. Transfer the sauce to a pan and add in the grated cheese.

Eggplant Florentine with Forest Mushrooms

Ingredients

Fresh spinach, chopped (Leaves only)	*4 bunches fresh, or 1-1/2 cups frozen*
Ricotta cheese	*1 cup*
Fresh garlic, minced	*2 tbsp.*
Pine nuts, chopped	*1/4 cup*
Clarified butter	*2 tbsp.*
Eggplant	*1*
Forest Mushrooms	*2-3 per entree*
Mozzarella cheese, grated	*1 oz.*

Method

In a heated skillet, brown garlic in butter and sauté spinach. Allow to cool. Mix in ricotta cheese. Set aside. Yield: Approximately 6-8 appetizer portions.

Peel eggplant racetrack style: peel lengthwise 1" then leave unpeeled 1", then peel 1" then leave unpeeled 1", and so on and so on, until completed around entire eggplant. Slice lengthwise into 1/4"-thick slices. Dredge in flour and saute quickly for 15 seconds on each side to produce a pliable leaf.

Presentation

Serve 2 each Eggplant Florentine on 1 ounce creamy pesto sauce. Top with 1 ounce marinara sauce. Sprinkle grated mozzarella cheese on top of marinara sauce. Bake in 350-degree oven just until browned, then serve with one Forest Mushroom per Eggplant Florentine.

Photographed and Produced by Max and Dawn Navarro

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Beauty teaches Beast about humility and love on stages east and west.

Walt Disney World

Romantics and Disney animated classic lovers alike can relive the excitement and enchantment of "Beauty and the Beast" at the **Beauty and the Beast Stage Show**, which will continue in the Magic Kingdom at Walt Disney World through the fall.

Over at the Disney-MGM Studios Theme Park, Aladdin will be pursuing new adventures this fall in an all-new **Aladdin Parade**. The fun-filled event will include all of the characters from the new Disney animated film. (The Genie should be especially entertaining!)

"Star Search," the program that helps unknown "stars of the future" compete for cash—and recognition—will make Soundstages Two and Three at the Disney-MGM Studios its home come September. Over in Soundstage One, **"The Mickey Mouse Club"** heads into its fifth season.

Big news for the Disney-MGM Studios is the announcement that the **Walt Disney Animation Studio, Florida** will more than double its team of animators and expand its facility in order to begin work on a feature film to be made exclusively in Florida by 1993.

Having collaborated with Disney animators in California on a number of projects including both **"Beauty and the Beast"** and the newest animated feature **"Aladdin,"** Florida animators are now at work on a third **Roger Rabbit** animated short entitled **"Trail Mix Up."**

By 1994, the Florida animation staff plans to increase from its current 73 members to 161 people. By 1996, the expansion is expected to be complete with an animation staff of 180 members.

Pleasure Island

All that jazz continues as part of the first-ever **Pleasure Island Summer Jazz Series.** You can catch Tim Weisberg on September 28; Mark Whitfield and the Yellow Jackets on October 12; and Bela Fleck and the Flecktones on October 16. Admission to the jazz series is included in the regular admission price.

Pleasure Island is also getting to be the place to go if you want to catch the fastest rising talents in country music. Over at the Neon Armadillo, **Dave Durham and the Bull Durham Band** has guests dancing to the best country beats. Dave has recently signed with Epic Records, so you'll be hearing a lot more from him soon.

On October 1, country chart-topping **Tracy Lawrence** appears in concert on the Island.

On Halloween, Pleasure Island will be transformed into a terrain of terror. Fifteen-foot spiders, spider webs, graveyards and assorted spooks will add a little "spirit" to the **3rd Annual Halloween Costume Contest**. If you're haunted by the thrill of having a horribly good time, grab your mask and head on out. (Just a reminder—guests under 18 years of age don't stand a ghost of a chance of getting in to *this* party.)

Pleasure Island invites you to do a little monster mashing this Halloween.

Disneyland

Belle and Beast will continue to dance and sing through early October in the West Coast version of the **Beauty and the Beast Stage Show**.

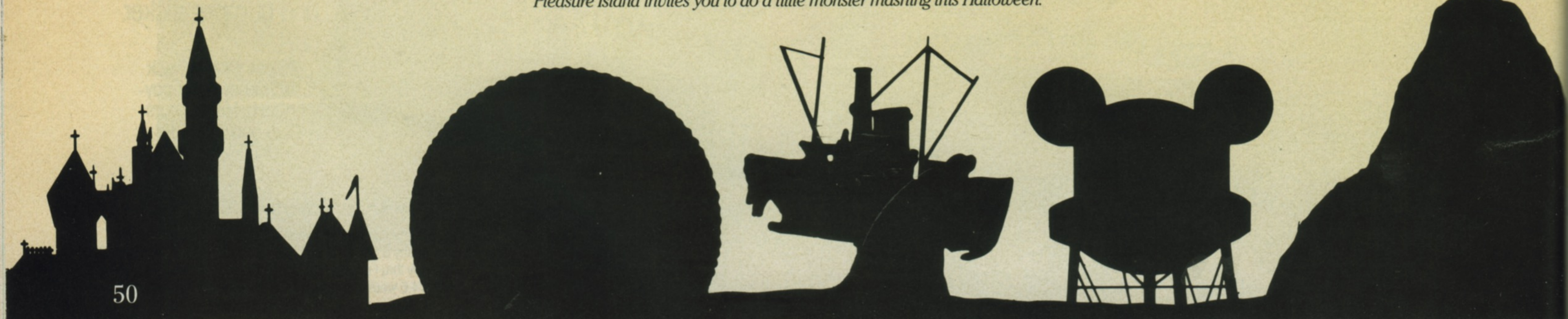
If you haven't experienced the world through Goofy's eyes then you can't miss **The World According to Goofy Parade,** which will be tripping down Main Street until we move into the holiday season.

'Tis the season of spirits and spooks, and what better way to see the best witches ever than to catch **Fantasmic!** on the Rivers of America. Mickey conjures up more than he can handle in this exciting event that will continue to light up the nights on weekends and holidays.

The Disneyland Hotel

If you're looking for a place to stay while in California, you might want to keep **The Disneyland Hotel** in mind. It's been voted one of the **"1992 Family Resorts of the Year"** for the third consecutive year by readers of *Family Circle* magazine.

Need a good restaurant? Two of the Hotel's premier restaurants were honored recently by the California Restaurant Writers Association. **Granville's Steak House** received the prestigious Three-Star Award for Outstanding Achievement in the American category, while the **Shipyard Inn** received a Two-Star Award for Distinguished Merit in the American category.



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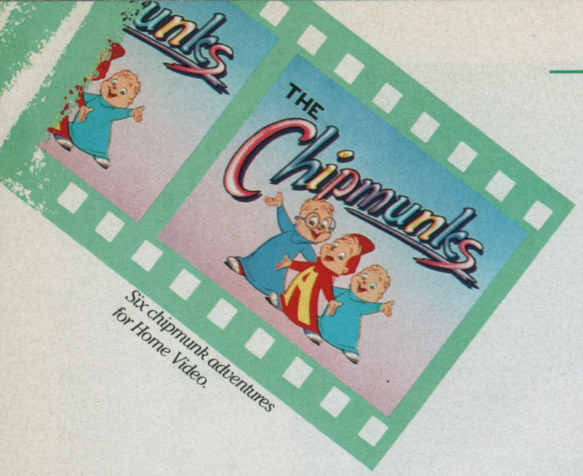


Six chipmunk adventures for Home Video.

Let's Go to the Movies

Martin Short and Mary Kay Place go from upwardly to just plain mobile when Short's favorite uncle leaves him a dilapidated ruin of a sailboat in **"Don't Rock the Boat."** Kurt Russell charts the course for this Touchstone Pictures comedy-adventure as the happy-go-not-so-lucky Captain Ron.

What's competitive, aggressive and enthusiastic? **"The Mighty Ducks"**! In this Walt Disney Pictures release, Emilio Estevez takes on a peewee community service assignment that is definitely bigger than he is.

Eddie Murphy takes on Washington D.C., first as a con man, then as a changed man, in the Hollywood Pictures release, **"The Distinguished Gentleman."** What began as a scam soon becomes a mission when Murphy is faced with the realities of politics.

Alice is back in Wonderland.

If it walks like a duck...

Home Video

It's going to be a beauty of a fall when the Academy Award-winning animated classic **"Beauty and the Beast"** debuts on home video in October. Better make your plans now, though, because this Beauty will only be available for a limited time.

Put a mouse in your house, or, to be specific, mice. Bernard and Bianca, along with all the other members of the International Rescue Aid Society, are rushing home as **"The Rescuers"** this September—but only for a limited time.

The newest member of Disney's Year-Round Classics is **"So Dear to My Heart,"** the 1949 blend of live-action and classic Disney animation. Available in September for the first time ever, this heart-warming family adventure will bring a cheery glow to many a crisp autumn evening.

"Alvin and the Chipmunks" are coming to video this fall with *six* exciting adventures! The group, who made their debut in 1958, are proving that they're '90s-kind-of-guys after all. Look for Alvin, Theodore and Simon at a store near you!

The Disney Channel

"The Rocketeer" blasts into homes on Sunday, September 27, at 7:00 p.m., when racing pilot Cliff Secord discovers a rocket pack that enables anyone to fly—and a romance that takes off at the same time!

The Beatles make a U.S. premiere on The Disney Channel in **"The Making of Sgt. Pepper,"** a behind-the-scenes look at the recording of the 1966 hit "Sgt. Pepper's Lonely Hearts Club Band," including the first rehearsal tape with John Lennon giving instructions. The show is scheduled to air Sunday, September 27, at 9:00 p.m.

In November, **"Paul McCartney: Get Back"** includes his renditions of "Hey Jude" and "Sgt. Pepper," performed for the first time since the group's break-up.

For action, **"Wild Hearts Can't Be Broken,"** the story of a girl who leaps from a 40-foot platform while astride a horse, debuts Sunday, August 30, at 7:00 p.m.; and in November, **"Rescuers Down Under"** finds Bernard and Bianca on the job once again—this time in the Australian Outback.

Three popular series return to The Disney Channel this fall. **"Avonlea"** returns on Mondays at 8:00 p.m. Alice, the White Rabbit, the Mad Hatter, the March Hare and the rest of their wacky world return in the Emmy Award-winning **"Adventures in Wonderland,"** weekdays at 7:30 a.m. And, finally, dust off your Mouse ears. **"The Mickey Mouse Club"** is ready for its fifth season with all-new music, excitement and guest stars.

"The Rocketeer" is blasting home.

Television

New and revamped programs are on the fall schedule.

"Laurie Hill," for ABC, is the story of a young doctor trying to balance her medical practice, marriage, and five-year-old son.

The golden girls move into their **"Golden Palace"** this fall when Rose, Blanche and Sophia buy an art deco hotel in Miami Beach. Look for this glittering team Friday nights on CBS.

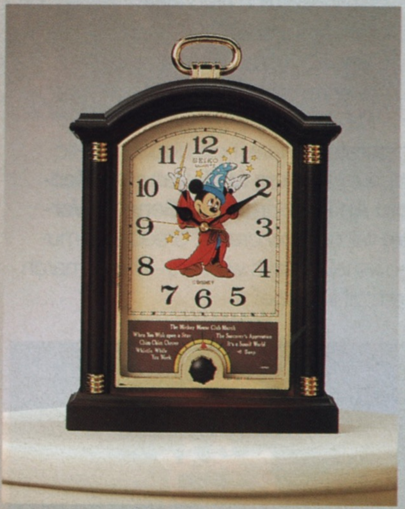
"Woops!," which debuts Sunday evenings on Fox, is about the survivors—a mixed bag from homeless to wealthy, intellectual to dim bulb—of a nuclear accident who attempt to rebuild society.

A baby creates a **"Miracle at Clement's Pond"** this fall on "Disney Night at the Movies" for NBC.

A baby for Clement's Pond.

THE
Disney Collection

Approximate size, 21" x 17"



Approximate height, 8 1/2"

THE Disney Collection

Now you can wake up to your favorite classic Disney songs when you order this enchanting Sing-Along Alarm Clock, available to *Disney News* readers for the first time ever. This delightful, wood-toned timepiece is manufactured by the skilled craftsmen of Seiko and features Mickey Mouse conjuring up seven memorable Disney tunes. Also available are three exclusive limited edition Disney lithographs, carefully selected from the animated classics and skillfully created into magnificent pieces of art. "Magic at the Ball," "Ariel In Love," and "Belle Tames the Beast," are all numbered and presented in colorful frames. Don't miss the opportunity to order these unique collectibles.

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QTY		
______	Sing-Along Alarm Clock(s) @ $85 ea.	$______
______	"Ariel In Love" litho(s) @ $45 ea.	$______
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______	"Belle Tames the Beast" litho(s) @ $45 ea.	$______
	Applicable Sales Tax (residents of CA and IA)	$______
	Shipping/Handling $9 per Clock, $10 per Litho (U.S. residents)*	$______
	TOTAL	$______

______ Check or money order enclosed. (Payable to *Walt Disney Music Company*; U.S. Funds only)
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______ American Express ______ VISA ______ MasterCard
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Send to: *Walt Disney Merchandise P.O. Box 11428 DesMoines, IA 50336-1428*
Please allow 6 to 8 weeks for delivery. *Canadian residents must add $5 shipping/handling per item.

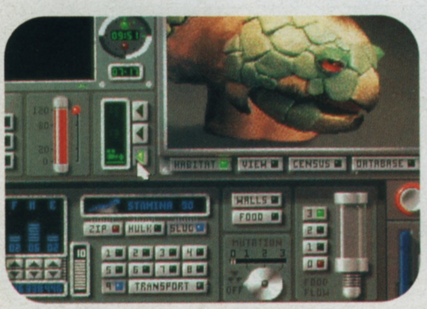
A musical legacy the whole family will enjoy.

In honor of the 50th anniversary of the Disney classic "Bambi," the **Walt Disney Classics Collection** is proud to offer the limited edition **Bambi Collection.** One figurine, limited to 10,000 pieces and featuring Bambi and Flower, is entitled "He Can Call Me a Flower If He Wants To." Another piece, titled "Little April Shower" and limited to 7,500 pieces, depicts a tiny field mouse showering under a dew drop. The limited edition pieces are available in The Disney Stores, Disney Theme Parks, and select fine gift and department stores throughout the United States and Canada.

Recordings

What's shakin' in children's music this fall? Little Richard! On **"Shake It All About,"** the latest release in Walt Disney Records Spotlight Artists Series, rock 'n' roll legend Little Richard shakes, rattles and rolls his way through 12 children's standards. "Hokey Pokey," "Zip-A-Dee-Doo-Dah," and "On Top of Spaghetti" are just a few of the songs that Little Richard reinvents into modern-day classics. A blend of classic rock 'n' roll, hip hop and rap, with a twist of "Tutti Frutti" adds up to an album that's sure to entertain.

If you love the music of Disney, you'll want to have **"The Music of Disney: A Legacy in Song,"** a definitive musical retrospective. Available as a three-CD or three-cassette package, the boxed collection includes 78 cuts, including six never-before-released songs and 14 hard-to-find original song versions from Disney's musical archives. The set also features a 60-page illustrated historical biography including interviews with the songwriters, beginning with "Turkey in the Straw" from "Steamboat Willie."



Create your own mutants on computer.

"Pinocchio" comes to life—on tape—with the release of the Academy Award-winning original motion picture soundtrack. The 61-minute soundtrack, which has been restored and remastered from newly discovered first-generation magnetic tapes, includes 30 minutes of never-before-released score.

The Disney Stores

Classic Disney animated films go global this fall—as **musical water-globes**. Your favorite moments from movies such as "The Little Mermaid," "Lady and the Tramp," "Pinocchio," "Sleeping Beauty," and "Cinderella" are captured in these exquisite re-creations. These exclusive globes are enhanced with an intricate, sculpted base and set to music from each film.

"He Can Call Me a Flower if He Wants To."

Computer Software

Always wanted to be a stunt director? Then you want **Stunt Island**, the newest release from Walt Disney Computer Software. The software, created with input from Hollywood stunt directors, is as close to "virtual reality" as you can get—without climbing aboard a real P-51 Mustang. The package enables you to stage, fly, film, edit and set to music your own action-packed stunt flying movies.

Now kids can relive the magical story of Aladdin on their computers—with **Disney's Aladdin Print Kit.** Using the 40 exciting pictures, 20 imaginative borders and nine typefaces, kids of all ages can create placemats, posters, banners, letterhead, greeting cards, and party invitations using all the characters from the new Walt Disney film.

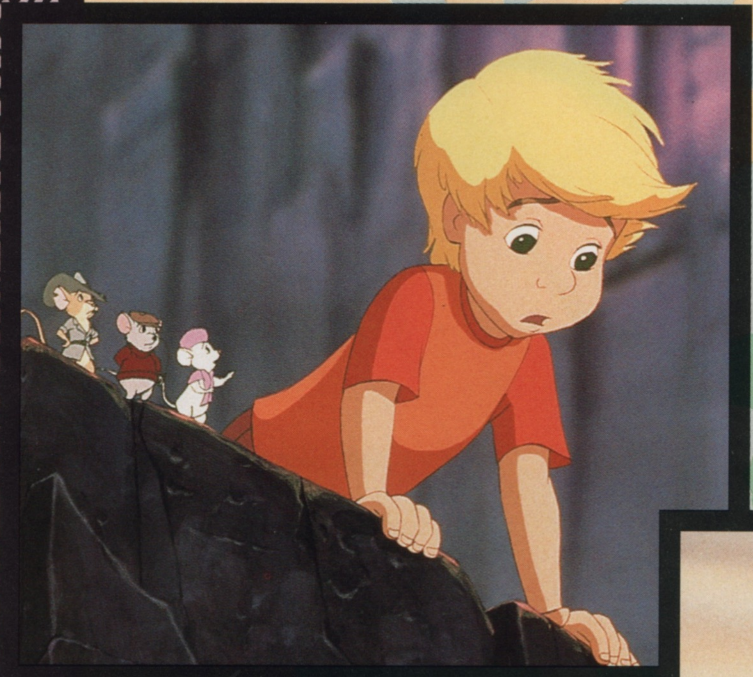
Mickey's ABCs, Mickey's 123s, and Mickey's Colors and Shapes, three best-selling preschool software titles, have been enhanced to feature 265-VGA graphics, expanded sound card support and a new easy installation program. The three titles introduce and motivate youngsters to learn using the familiar faces and voices of popular Disney characters.

Buena Vista Software's newest release, **Dog Eat Dog**, is an adventure in office politics. A technological twist called a "neural network" makes the world of backstabbing, schmoozing, and corporate intrigue that much trickier. Because the computer learns and thinks as the game progresses, every comment and interaction has an effect on the outcome and reaction of the other characters in the game. Climbing the corporate ladder will never be the same!

For those who've had enough of corporate warfare, how about genetic warfare? **Players of UnNatural Selection: An Experiment in Genetic Warfare** will not only create, breed and mutate lethal genetic warriors—they'll march them off to battle!

A Disney Store exclusive!

THE RESCUERS DOWN UNDER



COMING IN NOVEMBER EXCLUSIVELY ON

The Disney Channel

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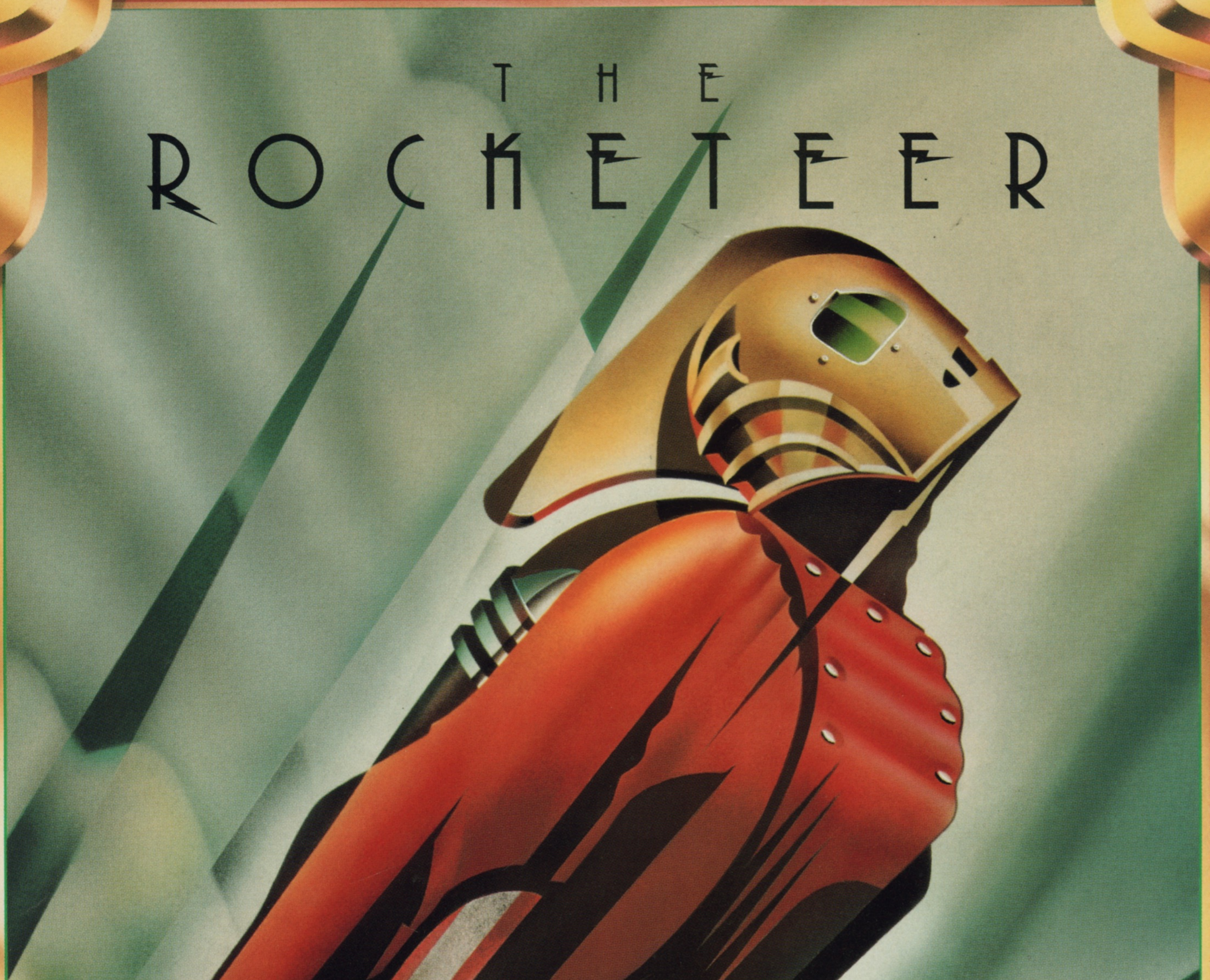

WORLD TELEVISION PREMIERE - SEPTEMBER 27 7:00 PM ET/PT

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The Disney Channel

Also, don't miss "The Rescuers Down Under" coming in November.

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